35-MM ISSUE

POPULAR PHOTOGRAPHY

SEPTEMBER, 1957
35 CENTS

WHO IS SHE?

SEE PAGE 76

THE MOST PHOTOGENIC GIRL IN THE WORLD

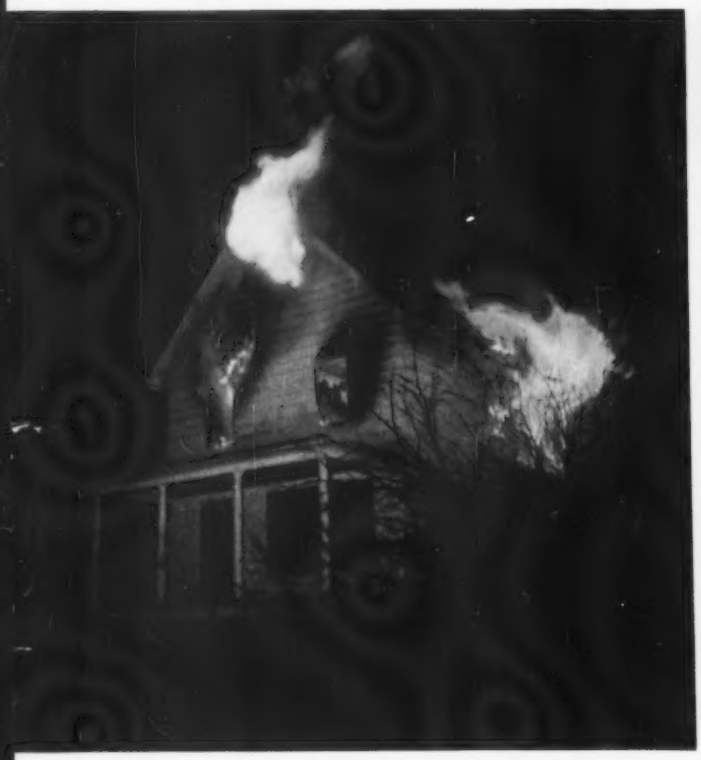
SELECTED BY **ED SULLIVAN**
—AND PHOTOGRAPHED BY **PETER GOWLAND**
ON
SUPER ANSCOCHROME,
THE WORLD'S FASTEST
COLOR FILM

EXCLUSIVE:
FIRST TIME
IN ANY
MAGAZINE
AN ACTUAL
COLOR SLIDE
BOUND INSIDE
THIS ISSUE

A TAPE INTERVIEW
WITH
CARTIER-BRESSON

P-35-33619-28
UNIVERSITY OF MICROFILMS
313 NO 1ST ST
ANN ARBOR MICH

MAGIC IN COLOR: *Only new Super Anscochrome could take these shots!*



The almost unbelievable speed of Super Anscochrome gets pictures that formerly were impossible . . . and with no increase in grain! Exposure: 1/30 second at f3.5.

True color . . . full depth of field . . . action stopped cold . . . even in backlighted contrasty subjects like this one! Exposure 1/500 second at f8.

NOW! THE WORLD'S TWO FINEST COLOR

IN THE BRIGHT NEW RED AND GOLD CARTON

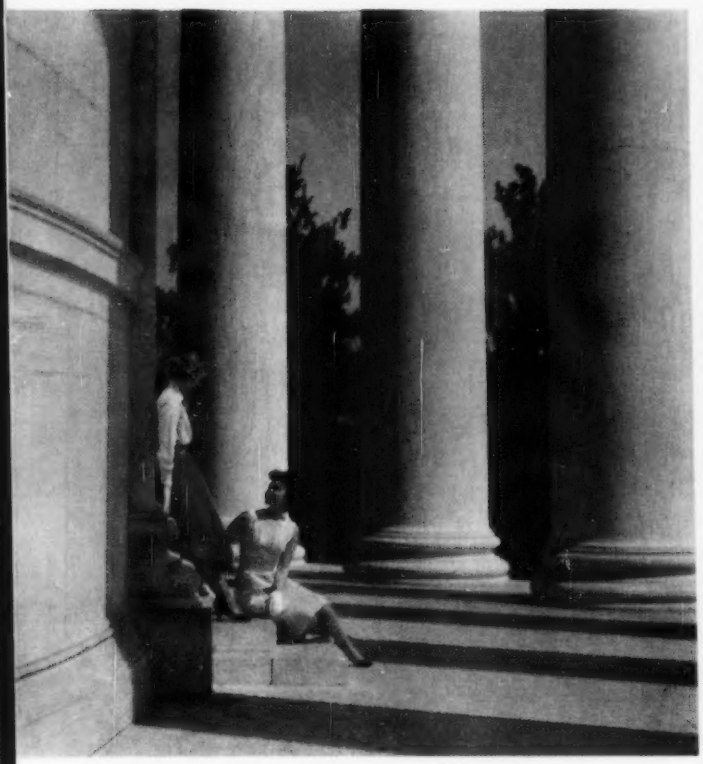
NEW SUPER ANSCOCHROME

EXPOSURE INDEX 100 *the fastest color film in the world!*

Amazing Super Anscochrome is ten times faster than traditional color films. Rated at E. I. 100 it's by far the world's fastest color film. In sunlight, for instance, you can shoot average subjects 1/500 second at f/6.3 where you once had to settle for 1/50 second at f/6.3. Now you can shoot color . . . action and dim light situations . . . that once were reserved for none but the fastest black-and-white films. And with the glorious true-to-life color that Anscochrome is famous for! Get some today. In 120 rolls and 35mm magazines. Daylight type only.

ANSCO, BINGHAMTON, N. Y. *A Division of General Aniline & Film Corporation*

Only regular Anscochrome could make color live like this!



Wouldn't you like to get true-fidelity color, pinpoint sharpness and soft, open shadows in your transparencies? You can with Anscochrome. Exposure 1/100 second at f8.

Mix the light, it's still all right. Made indoors with existing daylight, plus fill-in light from a blue flashlamp "bounced" from the ceiling. Anscochrome colors are true.

FILMS ARE ANSCOCHROME FILMS!

IN THE WELL-KNOWN RED AND YELLOW CARTON

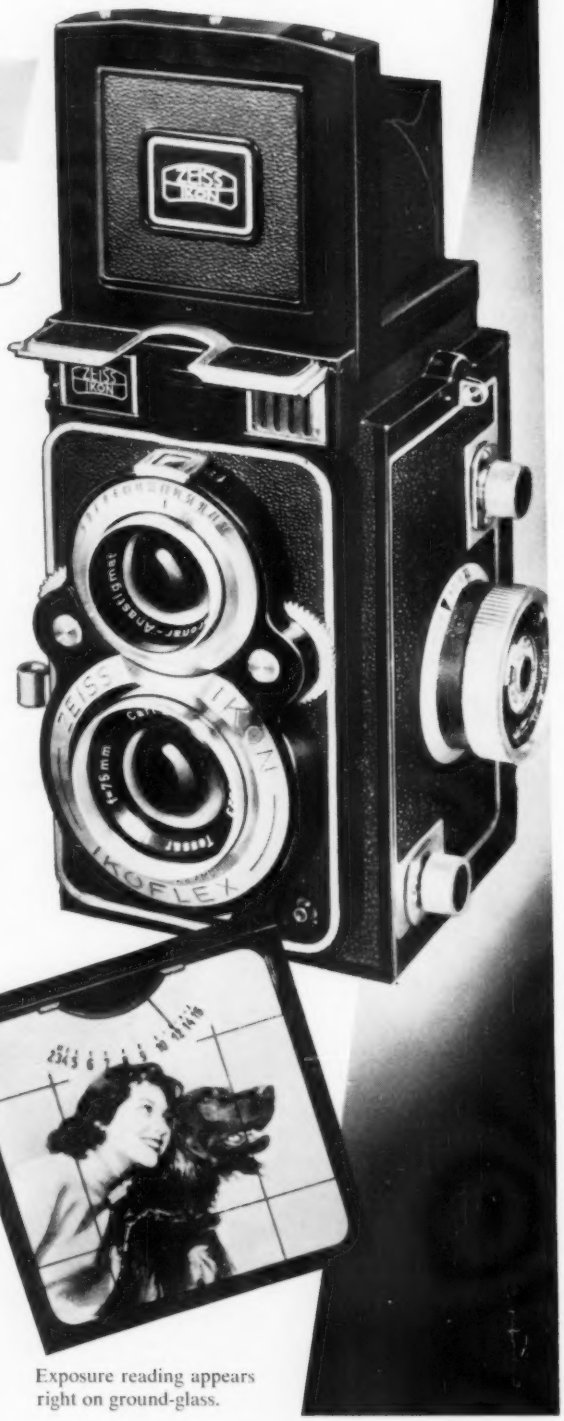
ANSCOCHROME COLOR FILM

EXPOSURE INDEX 32 *three times more sensitive to light than traditional films!*

Famous Regular Anscochrome is the film that made true-to-life color available to even the simplest snapshot camera. Regular Anscochrome has an extraordinary sensitivity that captures the color that ordinary films miss completely. And what a difference in your prints and slides! No heavy, over-saturated blue sky and water tones . . . no exaggerated flesh tones. Even in glaring sunlight or dark shadow, Anscochrome gives you true-to-life color, with subtle nuances no other films can even approach. Now, truly—your camera and your eye see as one! Get Regular Anscochrome: The premium film at a standard price. In 120, 620, 127, 828 rolls and 35mm magazines. Daylight and Flash types.

Latest achievement in an AUTOMATIC reflex

Ikoflex *Favorit*



Zeiss Ikon scores again! This time it's the Ikoflex Favorit—the nearest thing to perfection you have ever seen in a 2¼ x 2¼ twin-lens reflex.

You'll get your first pleasant surprise when you load the film, thanks to its unique *automatic features*. Just insert the spool, close the back and turn the winding knob to its stop. Your film is then in position with number 1 showing on the counter. And the shutter is cocked for your first picture.

All controls are clearly visible from above. Right on the ground-glass, brilliant to the very edges, you see your subject and the exposure reading of the built-in meter, the needle showing every change in lighting. Magnifying window above lens mount shows shutter settings and F stops. Scale on focusing knob gives depth of field at any aperture. Takes but a glance to see all this, and when you snap the picture, you know you've caught it at its very best—for you've taken it through the superb, fully color-corrected Zeiss Tessar f/3.5 lens.

Latest type Synchro Compur MXV shutter with light values and self-timer. Aperture and speeds from 1 to 1/500 are coupled by the exposure setting, but can be set separately, if desired. Release is at side of body for convenient, shake-free exposure. Folds back when not in use to prevent accidental releasing.

For the latest and the finest, see the Favorit—at Zeiss Ikon dealers.

Write for Ikoflex booklet

CARL ZEISS, INC., 485 FIFTH AVENUE, NEW YORK 17, N. Y.

SYMBOL OF EXCELLENCE ZEISS IKON

Exposure reading appears right on ground-glass.

Two New **Revere** *Sixteens*

WITH 100 FT. SPOOL FILM LOAD

With the accommodation of 100-foot spools of film, the operator of the Revere "101" and "103" can capture far longer sequences of thrilling action or scenes than are obtainable with ordinary length spools or magazines. In addition, a host of exclusive Revere features are combined with spool-film economy and amazingly easy loading to give you the maximum of 16mm movie enjoyment. See them at your favorite Revere dealer now!

REVERE CAMERA COMPANY • CHICAGO 16, ILL.

The Ideal Cameras for Amateur and Professional!

"101" 16MM 100 FT. SPOOL LOAD CAMERA

Revolutionary single-knob automatic and manual load threading; new objective view-finder; extra-powerful long-run spring motor (mechanism stops to prevent over-exposure on spring run-down); fast crank wind; conveniently located film footage and speed dials; smart, modern design.

With WOLLENSAK 1" f/2.5 (Universal Focus) Cine Raptar Wocoted Lens.....$169.50
With WOLLENSAK 1" f/1.9 (Focusing Mount) Cine Raptar Wocoted Lens.....$194.50

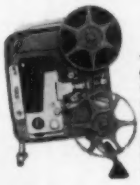
"103" 16MM 100 FT. SPOOL LOAD TURRET CAMERA

In addition to all the outstanding features found in the single lens model, the Revere "103" combines the advantages of low-cost film operation with the versatility of 3-lens turret and corresponding objective view-finders. Change of lens automatically changes objective view-finder. Divergent turret head allows use of extreme wide angle lens in combination with 6 inch telephoto lens without mechanical or optical interference.

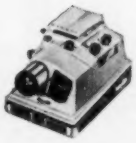
With WOLLENSAK 1" f/2.5 (Universal Focus) Cine Raptar Wocoted Lens.....$199.50
With WOLLENSAK 1" f/1.9 (Focusing Mount) Cine Raptar Wocoted Lens.....$224.50

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

"40" 8MM Magazine Camera. New adjustable view-finder; single frame exposure; continuous run; interchangeable lens mount. WOLLENSAK 13mm f/2.5 Wocoted lens, inc. tax.....$104.50



"777" 8MM Projector. Forward-Reverse Controls; fast ¾" wide angle F/1.6 lens; AC/DC; rheostat control; 500 watt lamp—750 watts optional; 2—400' reels; with case.....$127.50



"888-D" — 35MM Robot Slide Projector. Shows 3¼ (35mm, bantam or 1½"x1½") slides automatically all by itself! F/3.5 5" WOLLENSAK lens; 500-watt. With case and 7 Revere Magazine Trays.....$159.50

"T-1100" Dual-Speed Tape Recorder. High Fidelity "Balanced-Tone"; single-knob control. With microphone, radio attach. cord, 2 reels (one with tape), case..$169.50

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SEPTEMBER, 1957

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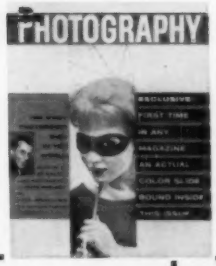
POPULAR PHOTOGRAPHY®

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE



On our cover this month is something special—the most photogenic girl in the world. To see who she is and for the story on how Ed Sullivan chose her and Peter Gowland photographed her for POPULAR PHOTOGRAPHY see page 76. Gowland made the picture on a sunny California beach, placing the girl under the polka-dot parasol for soft, shadowless lighting. Exposure was 1/100 sec at f/11 on 35-mm Super Anscochrome.

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Summer FESTIVAL of Values

CAMERAS • PROJECTORS • LENSES • FOR ONLY 10% DOWN

35mm CAMERAS

	New	Used
Aires 35 III, f1.9	$ 99.50	$ 64.50
Argus C-3,	69.50	19.95
Argus C-4, f2.8	84.50	35.50
Argus C-44, f2.8, MX case & flash	117.00	59.50
Bolsey Jubilee, f2.8, case & flash	79.50	39.00
Canon IV S2, f1.8	284.50	119.00
Canon V, f1.8	325.00	207.00
Edixa C, f2.8 RFDR	49.95	27.50
Graphic 35, f3.5	89.75	38.00
Kodak Retina II, f2, RFDR		43.00
Kodak Retina IIA, f2, RFDR	127.50	62.00
Kodak Retina IIC, f2.8, RFDR	139.50	73.00
Kodak Signet, f3.5	75.00	32.00
Kodak Pony 135, f4.5	29.75	12.75
Kodak Bantam Spec, f2		59.00
Konica III, f2	119.75	61.00
Minolta A, f3.5	49.95	22.95
Ricoh 35, f3.5, case & flash	59.95	28.00
Voigt Prominent, f1.5	270.00	112.00
Voigt Vitessa f2	159.50	78.50
Zeiss Contessa, f2.8, RFDR	163.00	67.00

35mm SINGLE LENS REFLEX

	New	Used
Contaflex, f2.8 Tessar, MX	$149.50	$ 75.50
Contaflex II, f2.8 ctd Tessar	179.50	99.50
Exa, f2.9, MX	79.50	33.50
Exa, f2.8, Auto RF	165.00	89.00
Exakta V, f2 Biotar	249.50	117.50
Exakta VX, f3.5 Tessar	199.50	119.50
Exakta VX, f2.8 Tessar, Auto RF		150.50
Exakta VX, f1.9 Auto Xenon	341.70	182.00
Exakta VX, f1.5 Angenieux	369.50	179.00
Pentacon, f2.8 Auto	249.50	108.00
Pentacon, f2 Biotar	249.50	87.00
Rectaflex, f2 Xenon	329.50	118.00
Praktina FX, f2 Auto Biotar	297.50	167.00
Praktica FX, f1.9 Meyer Preset	139.50	55.00

LEICA — CONTAX — NIKON

	New	Used
Leica IIIA, f2 Summar		$ 67.50
Leica IIIC, f2 Summar		87.50
Leica IIIC, f2 Summitar		114.00
Leica IIIF, f2 Summicron	336.00	173.50
Leica IIIF, f1.5 Summarit	357.00	188.00
Leica M3, f2 Summicron	447.00	268.00
Leica M3, f1.5 Summarit	468.00	289.00
Contax II, f2 Sonnar		63.00
Contax IIA, f2 Sonnar	345.00	128.00
Contax IIA, f1.5 Sonnar	374.00	152.50
Contax IIIA, f1.5 Sonnar	348.00	168.00
Nikon S, f2 Nikkor		98.00
Nikon S2, f1.4 Nikkor	345.00	199.00

LEICA, CONTAX LENSES

	New	Used
28mm f3.5 Nikkor	$149.50	$ 75.50
35mm f2.8 Biogon		66.00
35mm f3.5 Nikkor	89.50	48.00
35mm f3.5 Summaron		53.00
85mm f2 Nikkor	175.00	84.00
90mm f2.5 Angenieux	94.50	49.50
90mm f4 Elmar	90.00	47.50
135mm f4.5 Hektor	135.00	58.50
135mm f3.5 Nikkor	125.00	65.00
135mm f4 Sonnar	146.00	65.00
400mm f8 with reflex	400.00	179.00

EXAKTA PRAKTICA CONTAX D LENSES

	New	Used
28mm f3.5 Angenieux	$120.00	$ 62.50
35mm f2.5 Angenieux	99.50	52.50
35mm f2.8 Auto Zeiss	149.50	87.00
40mm f3.5 Macro Kilar	89.95	54.00
75mm f1.5 Zeiss Biotar	211.50	78.00
90mm f2.8 Angenieux	94.50	52.50
135mm f3.5 Angenieux	89.50	49.50
180mm f5.5 Tele Xenar	84.95	45.50
400mm f5.5 Meyer Tele Megor	199.50	87.50

2¼ x 2¼ REFLEX

	New	Used
Exakta 66, f2.8 Tessar	$319.50	$142.00
Minolta Autocord L, f3.5	124.50	69.00
Rolleiflex Automatic, f3.5	119.50	43.50
Rolleicord IV, f3.5 Xenar		53.00
Rolleicord V, f3.5 Xenar	134.55	58.95
Rolleiflex Standard, f3.5 Tessar		46.00
Auto Rolleiflex, f3.5 Tessar		61.50
Auto Rolleiflex, f3.5 Xenar, MX	187.50	109.00
Auto Rolleiflex, f2.8 Xenotar, MX	309.00	169.00
Auto Rolleiflex IIA, f3.5 Tessar	169.50	63.50
Yashica C f3.5 MX sync	46.50	27.95
Yashica LM f3.5 MX, meter	59.95	37.50
Yashicamat f3.5 MX, Auto	75.50	46.00
Minolta Autocord f3.5 MX	99.50	

TRADES ACCEPTED

BOLSEY B-2 SYNCHRO

Coated f3.2 lens; speeds to 1/200th; coupled rangefinder. Complete with case & flash

BRAND NEW.. **33.25**

1.25 post & ins

ARGUS C-3 CAMERA

f3.5 lens; coupled rangefinder; flash synchro.

Used.... **19.95**

case 4.50 Flashgun 3.50
100mm f4.5
Argus Tele-Sandmar 29.50

1.25 post

RETINA III C

Latest 1956 model; f2 Xenon in M-X shutter; built-in exposure meter. List $190.00.

Used **83.00**

Case 8.95

1.25 post & ins

4 x 5 SPEED GRAPHIC

Professional model; f4.5 lens; coupled rangefinder double extension bellows.

Used..... **79.00**

1.85 post & ins

CIROFLEX

M - P Synchromatic shutter; speeds to 1/200th. f3.5 coated lens; auto parallax correction.

Used..... **17.00**

Case 4.75 1.50 post & ins

POLAROID 80

Develops pics in 60 sec; Optical viewfinder; Flash sync. uses new low cost film.

used **31.50**

1.25 post & ins

8mm KODAK BROWNIE

3-LENS TURRET

Regular, Telephoto, wide angle views. 3-f1.9 lenses with selector finder. Built-in exposure guide. Reg. $79.50

Used **44.00**

1.25 post

AIRES III

f1.9 ultra speed lens; speeds 1/3 sec to 1/500; rapid film wind; M-X sync. Reg. 99.50

used **54.50**

Case 7.95 1.25 post & ins

PRAKTICA F-X

f2.8 Pre-set Tessar; click-stops, focal plane shutter; sync for flash & strobe.

BRAND-NEW **55.95**

case 7.95 1.25 post & ins

PRISM RANGEFINDER

No Exakta owner should be without one! Combined with viewfinder for EXAKTA V, VX, and EXAS.

BRAND-NEW **19.95**

Case 2.50
.50 post & ins

NIKON S-2

f1.4 Nikkor lens; life-size rangefinder — viewfinder; rapid film rewind; positive flash sync selector. Reg. $345.00 Used...

198.00

Case 7.95 1.25 post

8mm KEYSTONE K-70

500w lamp; 400 ft reel capacity; motor rewind, blower cooled. Reg $64.95

Used..... **34.50**

1.85 post. & ins.

TDC HEADLINER 303

For 2x2 & Bantam; 300 watt blower cooled; auto semimatic changer; complete with carrying case; list $59.50

Used... **29.50**

1.00 post & ins

CONTAX D

Pre-set f1.9 coated Meyer Primoplan. Focal plane shutter; sync for flash & strobe!

case 9.50 **89.50**

f2 Zeiss pre-set ....114.95 BRAND-NEW.....

1.25 post & ins

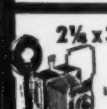
AUTO EXAKTA VX

Fully automatic f2.8 coated lens. Focal plane shutter; 12 sec to 1/1000; New exposure counter; discontinued model. Brand-New

case 9.50 **139.50**

1.25 post

2¼ x 3¼ BUSCH PRESS



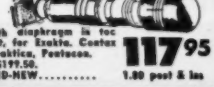
f4.5 lens; double extension bellows; coupled rangefinder. List price $220.00.

Limited quantity **59.50**

Used

1.50 post & ins

400mm f5.5 TELE-MEGOR



With diaphragm in toc mount, for Exakta, Contax D, Praktica, Pentacon. List $199.50.

BRAND-NEW..... **117.95**

1.00 post & ins

3¼ x 4¼ SUPER D GRAFLEX

AUTOMATIC DIAPHRAGM

6" f4.5 coated Ektar; focal plane shutter; speeds to 1/1000. Flash sync.

Used **114.50**

1.55 post & ins

SLIDE PROJECTORS

	New	Used
300 W Argus	$ 37.50	$ 19.50
300 W Argus, Auto, Case	62.50	27.00
300 W AO Executive, Auto		38.50
300 W Brumberger (2¼x2¼)	59.95	31.50
300 W Golde Manumatic	58.50	25.50
300 W Golde Reflex (2¼x¼)	86.50	42.50
300 W TDC Duo (2¼x2¼)	67.50	34.50
300 W TDC D	59.50	29.00
300 W TDC Headliner	39.95	16.50
300 W TDC Mainliner	59.50	25.50
300 W Revere Auto Case	69.50	38.50
300 W Viewflex Projectomatic	79.50	41.50
500 W TDC Duo (2¼x2¼)	84.50	52.50
500 W Revere 555 Auto, Case	79.50	42.50
500 W Robomatic Auto, Case	149.50	87.00
500 W Revere 888D Auto, Case	159.50	96.50
500 W La Belle 55 Producer Auto	94.95	42.00
500 W LaBelle 75 Auto, Remote, Case	184.95	89.50

ENLARGERS

	New	Used
35mm Federal 135 f4.5 Cond.	$ 54.95	$ 32.50
35mm Focomat I-C f4.5 Autofocus	183.00	114.50
2¼x3¼ DeJur 11, f4.5 Cond.	99.50	58.50
2¼x2¼ Exact 66 f4.5 Cond.	142.75	79.50
2¼x2¼ Solar 120 f4.5 Cond.	114.50	67.50
2¼x3¼ Sunray f4.5 Cond.	87.50	59.50
4x5 Federal 470 f4.5 Cond.	142.95	85.50
4x5 Solarmatic f4.5	169.50	104.50
5x7 Elwood 5-2 f6.3	97.50	67.50
5x7 Elwood SP-2	117.50	71.00
5x7 Solar	86.50	48.00
8x10 Elwood Commercial	319.00	177.50

PRESS CAMERAS

	New	Used
2¼x3¼ Pacemaker Crown f4.5 cpld RF	$299.50	$117.50
2¼x3¼ Ann Speed Graphic f4.5 cpld ctd. RF flashgun	219.00	98.50
3¼x4¼ Ann Speed Graphic f4.5 cpld rangefinder	—	83.00
3¼x4¼ Pacemaker Crown f4.7 cpld RF flash	—	117.50
4x5 Speed Graphic f4.5 CRF	349.00	79.50
4x5 Pacemaker Crown G'phic f4.5 lens CRF	399.00	119.00
4x5 Linhof f4.5 cpld RF flash	427.50	197.50
4x5 B&J f4.5 cpld RF flash	265.00	87.50
4x5 Busch f4.5 cpld RF flash	263.00	89.50

8mm CAMERAS

	New	Used
B & H 252, f2.3	$ 59.95	$ 23.00
B & H Sportster, f2.5	89.95	36.00
B & H 172A, f1.9 Turret	199.95	114.50
B & H 172 B, f1.9	164.95	87.50
Keystone K-40, f1.9	104.50	62.50
Keystone K-45, f1.9 Turret	139.50	79.50
Kodak Mag. f1.9	149.50	81.00
Revere 40, f2.5	105.50	47.00
Revere 44, f1.9	164.40	89.50
Revere B-63, f2.5 Turret	152.50	79.50
Revere 80, f2.5	97.50	38.00
Revere 84, f1.9 Turret	147.50	79.00

8mm PROJECTORS

	New	Used
B&H 253 Monterey 500w	79.95	38.00
B&H Regent, case 500w	179.95	78.95
Keystone K-109, 750w	149.50	67.00
Keystone K-70 Bright beam 500w	64.95	34.50
Kodak Brownie 300w	62.00	33.00
Revere 90 750w	125.00	61.00
Revere 85 500w	114.50	62.50

16mm PROJECTORS

	New	Used
Bell & Howell 273 A, case	$199.95	$ 98.00
Bell & Howell 202 C, sound	719.95	367.00
Bell & Howell 285 C, sound	449.95	243.50
Keystone A-82	139.50	62.00

RUSH ORDER TODAY!

Orders are filled as received. Some items limited in quantity. Mail-Orders given prompt attention. To choose from best selection — mail order promptly . . . get FIRST CHOICE.

STATEMENT OF POLICY

Items listed offered with 30-day trial-2 year guarantee. No down payment on trade-ins. Minimum down payment 10%. C.O.D.'s with 10% deposit.
Prices F.O.B., N.Y. Estimate & include postage and insurance. Overpayments refunded. Prices listed are our net, and do not indicate availability at all times.

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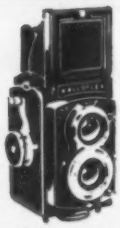

KALLOFLEX AUTOMAT

Sets high new standards for twin-lens reflex cameras everywhere. New, exclusive features bring you extra speed in handling the KALLOFLEX, prevent lost pictures because you are always ready.

Check these specifications:

- **Exclusive coaxial focusing and film transport for one-hand operation**
- **Exclusive sloped viewing screen—avoids your shadow**
- **Superbly corrected f/3.5 lens, resolves 125 lines per millimeter**
- **Fully synchronized precision shutter 1-1/500 second**
- **Automatic—same lever advances film and cocks shutter**
- **Click-stop settings, visible from viewing position**

Eminent professionals have put the KALLOFLEX AUTOMAT through its paces and rate it tops! You too will find it a pleasure to use this fine camera — and for only **$119.50 Cash** or **$11.95 Down** (leather case **$11.50**). Order from DOWLING'S Fifth Avenue now!

Dowling's

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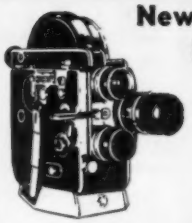
NEW YORK 10, N. Y.



New 1957 Revolutionary Bolex H-16 Reflex . . .

Now—more than ever—it pays to start with the best! DOWLING'S is privileged to offer the new BOLEX H-16 REFLEX — the finest 16mm camera available today. **Write us today** for **free** brochure with the complete story of this masterpiece of camera design! A **Free** Copy Of The Latest BOLEX REPORTER Magazine Also Is Yours For The Asking.

Bolex C-8 with Lytar f/2.5 lens	$89.95 Cash or $8.95 Down
Bolex C-8 with Lytar f/1.9 lens	119.95 Cash or 11.95 Down
Bolex B-8 with Yvar f/2.5 lens	119.50 Cash or 11.95 Down
Bolex B-8 with Yvar f/1.9 lens	159.50 Cash or 15.95 Down
Bolex H-8 Leader with Lytar f/1.9 lens	269.50 Cash or 26.95 Down
Bolex H-8 De Luxe with Lytar f/1.9 lens	370.00 Cash or 37.00 Down
Bolex H-8 De Luxe with Switar f/1.5 lens	432.50 Cash or 43.25 Down
Bolex H-16 Leader with Lytar f/1.9 lens	269.50 Cash or 26.95 Down
Bolex H-16 Reflex with Lytar f/1.9 lens	419.50 Cash or 41.95 Down
Bolex H-16 Reflex with Pizar f/1.5 lens	482.50 Cash or 48.25 Down
Bolex H-16 Reflex with Switar f/1.4 lens	535.50 Cash or 53.55 Down
Pan Cinor Zoom lens Model 70 f/2.4	369.50 Cash or 36.95 Down
Pan Cinor Zoom lens Model 100 f/3.4	439.00 Cash or 43.95 Down
Bolex Electric Camera Drive	89.50 Cash or 8.95 Down
Bolex Tripod	78.50 Cash or 7.85 Down
Bolex Combination G8-16 Projector	339.50 Cash or 33.95 Down
Bolex M8 Projector with case	169.50 Cash or 16.95 Down
Bolex Titler and Special Effects Kit (16mm)	299.50 Cash or 29.95 Down
Bolex Titler and Special Effects Kit (8mm)	99.50 Cash or 9.95 Down
Bolex M-8 Synchromat	89.50 Cash or 8.95 Down

Trade up to a new 1957 BOLEX. Your present equipment can serve as down payment. Write us for allowance or send your equipment to us, without obligation.

UHLER CINE PRINTERS

Just announced—a brand new 8 & 16mm Cine Printer by UHLER. Make copies of your own film in minutes, save almost ¾ of the cost of commercially made copies! This new UHLER Precision Cine Printer handles color and black & white, sound and silent film, prints 100 feet in only 5 minutes. Capacity is 400 feet on both feed and take-up arms. Separate rheostats with 10 light settings give complete exposure control for picture and sound track, together or separately. Newly designed aperture and precision sprocket protect your original film, assure smooth, even transport. Easy to use, this new UHLER Cine Printer soon pays for itself. Only **$195.00 Cash or $19.50 Down.**

UHLER Combination Continuous Printer

A high-precision printer for professional and commercial users, as well as amateur perfectionists, who demand utmost efficiency and dependable performance. Specifications: 1200 foot capacity • printing speed to 1600 feet per hour • Oilite ball bearings • perfect frame line registration • Dual semi-automatic light control, changes as film passes • color filter holder • highly polished aperture • air cooled lamps. Price **$775.00 Cash or $77.50 Down.**

Other famous UHLER Precision Cine Printers

Combination 35mm Continuous Printer, sound and silent (Capacity 1200' feed and take-up discs) . . **$1145.00 Cash or $114.50 Down**
Reduction and Enlarging Printer for 8mm and 16mm film (Capacity 1200') . . . . . **$1056.88 Cash or $105.68 Down**

DOWLING'S Fifth Avenue can ship your order anywhere in the world!

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New 1957 CONTAFLEX

Perfection in camera design—that describes the four models of the 1957 Zeiss CONTAFLEX. Here are some of the reasons:

- **Single-lens reflex system—free from parallax**
- **Life-size, brilliant viewfinder**
- **Split-image rangefinder PLUS ground glass focusing as part of viewfinder**
- **Fully automatic diaphragm—lens is always wide open for focusing**
- **Famous Zeiss Tessar f/2.8 lens**
- **Built-in photo-electric exposure meter on models II and IV**
- **Interchangeable lens components on models III and IV**

CONTAFLEX I	$153.00 Cash or $15.30 Down
CONTAFLEX II (built-in meter)	176.00 Cash or 17.60 Down
CONTAFLEX III (interchangeable lens)	176.00 Cash or 17.60 Down
CONTAFLEX IV (interchangeable lens plus meter)	199.00 Cash or 19.90 Down
Pro Tessar 35mm f/4.0 lens for models III and IV	89.50 Cash or 8.95 Down
Pro Tessar 85mm f/4.0 lens for models III and IV	99.50 Cash or 9.95 Down

DOWLING's also offers proudly the incomparable CONTAX—finest camera bearing the ZEISS name. With its all-metal focal plane shutter to 1/1250 second and complete battery of lenses from 21mm wide angle to 135mm telephoto, the 1957 CONTAX masters any assignment! CONTAX IIa with Sonnar f/2.0 lens **$298.00 Cash or $29.80 Down;** with Sonnar f/1.5 lens **$318.00 Cash or $31.80 Down.** CONTAX IIIa (built-in meter) **$30.00** additional. Write us today for complete, FREE Contax brochure!

TRADE-INS WANTED *NOW!* — WE NEED *NOW* $250,000. WORTH OF USED EQUIPMENT. GET OUR TOP ALLOWANCE FOR *YOUR* OLD CAMERA AND LENSES MAIL COUPON *TODAY!*

YOUR TRADE-IN CAN SERVE AS DOWN PAYMENT — EASY TERMS ON BALANCE!

You Can Order *Anything* Photographic From Dowling's!

Dowling's FIFTH AVENUE

Your fine equipment deserves the best protection . . .

an OMNICA Convertible Case

The finest and most beautiful photographic carrying cases are those bearing the OMNICA name. Selected top-grain cowhide, finished to a glowing saddle tan, gives each OMNICA case its look of distinction. The inside is lined with velvet smooth chamois leather. Rugged construction and superb craftsmanship assures you of years and years of handsome service.

Moreover, an OMNICA case is amazingly versatile! An ingenious system of quickly interchangeable clamps adapts it to almost any 120 reflex or 35mm camera, plus a host of accessories. If you trade your camera, your OMNICA case is still "custom made" for your new equipment. There's also a roomy outside pocket for flashbulbs or other "extras"! Basic OMNICA case with camera clamps (specify 120 reflex, 35mm or Kine Exakta) **$49.50.** Channeled runners (to hold extra clamps) each **$1.95.** Chamois covered accessory clamps each **$1.35** (select from chart*). If you are not sure, list your equipment when placing your order—we'll furnish all needed parts.

*** Equipment clamps**

No.	Width	Diameter	Typical Uses
5	1⅛"	2-2½"	Large lenses, reflex housings
6	1 1/16"	1⅝-2"	Telephoto lenses 75-90mm
7	¾"	1⅝-2"	35-50mm lenses, viewfinders
8	¾"	1¼-1½"	Film cartridges, self-timer
9	⅜"	⅞-1"	Film cartridges
10	½"	1⅛-1⅜"	(Horizontal) Small accessories

Space necessarily limits this display of products. You are invited to order *anything photographic* by mail from Dowling's!

You are an expert on exposure—*automatically*—with a MINOLTA AUTOCORD 'L'

The built-in, coupled exposure meter is aimed as you sight on your subject through the brilliant Fresnel viewing screen. All you do is set the shutter and diaphragm scales to match the light value indicated by the meter, and you have determined the correct exposure—every time! The convenient winding crank advances the film and readies the shutter in a split-second. The superior Rokkor f/3.5 coated lens is your assurance that the image on the film is even sharper than that you see in the viewfinder! And you can stop action with shutter speeds up to 1/500 second. You can own a MINOLTA AUTOCORD 'L' for only **$124.50 Cash or $12.50 Down!**

More value for the 35mm fan in the 1957 MINOLTA 'A'

The brilliant image shown in the coupled range/viewfinder of this amazing camera is all you have hoped for but would never expect at its low price. Focusing and viewing is easier thanks to this ingenious optical finder. The Minolta 'A' also has a single-stroke lever to advance the film and cock the shutter, a fully synchronized shutter to 1/300 second and the famous Rokkor f/3.5 coated lens. D.F.A. is proud to recommend the Minolta 'A' as a top buy at only **$49.95 Cash or $4.95 Down!**

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A NEW AURICON 16mm Sound Camera

Thousands of newsreel cameramen, TV stations, schools and other film producers have proved the superb quality and versatility of the AURICON Cine Voice camera. Now—finer than ever—the CINE VOICE II offers you the means for really great, exciting 16mm movies.

- **Single system recording of picture and optical sound together**
- **Synchronous operation for picture only —for double system sound**
- **Quick conversion to single system picture and magnetic sound on pre-stripped film with FILMAGNETIC.**

Auricon Cine Voice II outfit	$795.00 Cash or $79.50 Down
Auricon Cine Voice II with Professional 3-lens turret	943.00 Cash or 94.30 Down
Auricon Pro 600 camera head	1165.00 Cash or 116.50 Down
Auricon Super 1200 outfit	4652.15 Cash or 465.21 Down
Auricon Filmagnetic, installed on any new model	870.00 Cash or 87.00 Down

Specially priced, complete Auricon Pro 600 outfits available. Write us for details on all models. Order your Auricon equipment **today** direct from DOWLING'S Fifth Avenue—shipping and insurance FREE!

new 1957 *Diax IIb*

Amazing precision and versatility at a true budget price! All the important features you want in a fine miniature are built into this value-packed camera:

- **Fully interchangeable Schneider lenses**
- **Famous Compur Rapid MX Synchro shutter 1—1/500 second plus self-timer**
- **Built-in rangefinder coupling to ALL lenses**
- **Optical viewfinder for 50mm and 85/90mm lenses**
- **Rapid wind lever for split second operation**
- **Complete line of accessories available**

And now, thanks to improved production methods, DIAX IIb prices are lower than ever:

DIAX IIb with Isconar f/3.5 lens	Only $99.50 Cash or $9.95 Down
DIAX IIb with Xenar f/2.8 lens	Only 119.50 Cash or 11.95 Down
DIAX IIb with Xenon f/2.0 lens	Only 149.50 Cash or 14.95 Down

Accessory lenses widen the range of your 1957 DIAX IIb also at reduced prices:

Westron 35mm f/3.5 (wide angle)	Only $49.50 Cash or $4.95 Down
Xenagon 35mm f/3.5 (wide angle)	Only 69.50 Cash or 6.95 Down
Isconar 85mm f/4.0 (telephoto)	Only 49.50 Cash or 4.95 Down
Tele-Xenar 90mm f/3.5	Only 79.50 Cash or 7.95 Down
Tele-Xenar 135mm f/4.0	Only 89.50 Cash or 8.95 Down

You can own a complete DIAX IIb Three-Lens Outfit for only **$189.50 Cash** or **$19.85 Down!** Includes camera with 50mm f/3.5 lens plus Westron 35mm f/3.5 wide angle and Isconar 85mm f/4.5 telephoto lenses. Order your outfit from DOWLING'S Fifth Avenue today!

When in New York, visit our Skyline Suite and say "Hello"!

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P-957

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☐ I am shipping equipment for exact allowance.

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☐ Send FREE literature on_____

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1957 PRAKTINA FX

Take a look at the future through the viewing system of this revolutionary camera. Single lens reflex—of course! Plus split-image rangefinder combined with eye-level prism viewfinder that can be replaced with an accessory waist-level finder. Plus a built-in optical viewfinder for sports or available light. And the PRAKTINA FX is the first to bring you a choice of INTERNALLY controlled, fully automatic lenses (prices include camera and lens):

With Tessar f/2.8 lens	$239.50 Cash or $23.95 Down
With Biotar f/2.0 lens	297.50 Cash or 29.75 Down
With Quinon f1.9 lens	299.50 Cash or 29.95 Down

The PRAKTINA FX is the center of a whole system of superior photography with such exclusive accessories as these:

Rapid Sequence Spring Motor	$69.50 Cash or $6.95 Down
Electric Remote Control	150.00 Cash or 15.00 Down
50 ft. Bulk Film Magazine	69.50 Cash or 6.95 Down

Write for the complete PRAKTINA FX story—FREE at DOWLING'S!

1957 PRAKTICA FX3

Newest automatic features and complete versatility at a popular price! Choice of fully automatic lenses with internal diaphragm control, super-accurate focal plane shutter, standard mount for quickly interchangeable lenses, accessory prism eye-level finder available.

With Automatic Westanar f/2.8 lens*	$149.50 Cash or $14.95 Down
With Automatic Tessar f/2.8 lens*	179.50 Cash or 17.95 Down
With Pre-set Primoplan f/1.9 or Tessar f/2.8 lens	139.50 Cash or 13.95 Down

*These lenses have new Internal Diaphragm Control.

1957 BESELER Enlargers—For a Lifetime of Perfect Enlargements!

To get the best possible enlargements from your negatives, these features are "musts":

- **Absolutely rigid construction.** BESELER Enlargers alone have a structural frame based on 4 triangular trusses, for complete freedom from vibration.
- **Complete versatility.** BESELER Enlargers alone accommodate a wide range of lenses with one basic lensboard. They alone accept ALL negatives from 8mm or Minox size to 5" x 7" without changing condensers. Lamp house locks at precise 90° angle for over-size enlargements. Camera back is available.
- **Simplicity.** BESELER Enlargers alone have Automatic Electric Controls for speedy, accurate negative positioning.
- **Quality.** Your 1957 BESELER Enlarger is the product of almost 90 years' experience in precision optical design. It is guaranteed for Life, both by BESELER and DOWLING'S Fifth Avenue.

In addition, BESELER Enlargers offer such exclusive features as: "Resistrol" Voltage Control Unit • "Bescolor" Condenser Colorhead Assembly • "Beslite" Cold Light Head • Complete range of precision accessories.

BESELER 23C (8mm or Minox to 2¼"x3¼")	$139.75 Cash or $13.97 Down
BESELER 45MB (Cold Light)	236.75 Cash or 23.67 Down
BESELER 45M (Condensers)	236.75 Cash or 23.67 Down
BESELER 45MC (Color Head)	259.75 Cash or 25.97 Down
BESELER 45MCR (Resistrol)	269.75 Cash or 26.97 Down
BESELER 45MCR-X (Rear supports leave baseboard clear)	314.75 Cash or 31.47 Down
BESELER 57MB (2¼"x2¼" to 5"x7" Cold Light)	259.75 Cash or 25.97 Down

All Model 45 Enlargers handle negatives from 8mm or Minox to 4"x5".

Write DOWLING'S today for free brochure listing all lenses and accessories for BESELER Enlargers!

LIFETIME GUARANTEE!

WESTON—First choice of professionals!

WESTON MASTER III

The Meter Most Photographers Use

No matter what camera you have—this famous exposure meter makes BETTER pictures EASIER! A truly universal instrument, the Weston Master III alone brings you these exclusive features:

- Calibrated for ALL films—Color, Black and White, Polaroid
- Film speed ratings up to ASA 3200
- Light Value Scale
- Automatic change-over to low light scale
- Movie camera speeds
- Color film range indicator
- Shock-proofed cushion mounting
- Reads reflected or incident light with accessory Invercone

With its large, easy-to-read numbers, the 1957 Weston Master III gives you accurate readings more quickly, provides real "picture insurance." And it pays for itself because you never miss a shot through faulty exposure. Complete with leather case, only $32.50. Invercone incident light attachment $2.50.

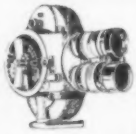
WESTON DR Exposure Meter
Direct reading for greatest speed and simplicity—just point it at your subject and read the correct lens opening! With leather case, now only $16.95.

WESTON Photographic Thermometer
Extremely accurate, a must for all darkroom processes. Fits tanks, trays, graduates. Only $7.25.

WESTON Photographic Analyzer Model 877.
A printing and enlarging exposure meter of unexcelled accuracy. Invaluable for color work, eliminates tedious tests. Price $135.00 Cash or $13.50 Down.

30 Day Free Trial!

YOU MUST BE SATISFIED OR YOUR MONEY BACK



EMEL

Your new EMEL places the finest craftsmanship of Western Europe literally at your finger-tips! Commenting editorially, POPULAR PHOTOGRAPHY recently said that EMEL "offers the amateur photographer features which were previously available only on professional cameras." Just a few of these unique features are indicated here. Write for full and amazing facts on EMEL, or place your order directly with D. F. A. today!

EMEL C93A Pro-Turretmaster

- **Ampliviewfinder** . . . a true telescopic finder with constant format, parallax correction down to 10", zoom change-over from 6.25mm to 50mm
- **Constant speed motor** . . . governor-regulated
- **Single-frame film counter**
- **Forward and reverse mechanism** . . . for lap-dissolves, continuous run, double exposure and other advanced techniques
- Including cloth-bound, 58 page, EMEL GUIDE, deluxe leather strap and hand crank (less lenses) . . . . . $199.50 Cash or $19.95 Down

Other Exceptional New EMEL Models:

EMEL C92A Turretmaster with Ampliviewfinder, less lens	$179.50 Cash or $17.95 Down
EMEL C92 Turretmaster with Emelon f/1.9 lens	169.50 Cash or 16.95 Down
EMEL C92 Turretmaster with Crystal Crosshair Viewfinder, less lens	129.95 Cash or 12.99 Down
EMEL C91 Supreme with Pan Cinor 12.5mm to 36mm Zoom lens	289.50 Cash or 28.95 Down

A Few of the Many Fine EMEL Lenses and Accessories:

½" Emelon FM f/1.9 Lens	39.50 Cash or 3.95 Down
½" Emelor FM f/1.2 Lens	74.50 Cash or 7.45 Down
EMEL-Hypercinor Wide Angle	44.50 Cash or 4.45 Down
EMEL-Cinor FM 50mm f/3.5 Lens	69.50 Cash or 6.95 Down
EMEL Leather Compartment Case	24.50 Cash or 2.45 Down

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America's Largest and Most Distinguished Mail Order Specialists
You'll be glad you did!

FREE POSTAGE!

WE PREPAY REGULAR PARCEL POST!
HOURLY AIR SERVICE
OPTIONAL AT LOWEST AVAILABLE RATES!

Dowling's FIFTH AVENUE

We proudly present the new—ALL NEW—matchless

PENTRON TAPE RECORDERS

Years ahead in design and performance, the new Pentron recorders offer the ultimate in finest quality sound reproduction. And their operation is simpler than ever, thanks to the wonderful new single rotary control for play, record, fast forward and rewind!

Aristocrat Model NL-3. A magnificent instrument with response of 40-15,000 cps • illuminated VU meter • four speakers • up to 10W peak output • automatic braking • two speeds • double LC crossover network, plus a host of other exclusive features. Designed (but not reserved) for the connoisseur. Regularly $269.95. At Dowling's only **$209.50 Cash or $20.50 Down.**

Champion Model NL-2. Enjoy truly professional response with this superb new recorder! Features include interlock button • two speakers • Magic eye indicator • response to 13,000 cps • two speeds • automatic braking.
Regularly $209.95. At Dowling's only **$169.50 Cash or $6.50 Down.**

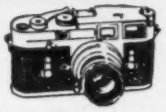
Mercury Model NL-1. Unsurpassed for quality and value. For those who appreciate truly fine sound reproduction. Never before available at this low price. Regularly $149.95. At Dowling's only **$124.50 Cash or $12.50 Down.**

All these fabulous new PENTRON Tape Recorders are available in Stereo models for thrilling life-like, three-dimensional sound! Only $30.00 (just $3.00 Down!) additional.
Write DOWLING'S Fifth Avenue **today** for details of the new, ALL NEW PENTRONS!

New 1957 Exakta II-A

Latest version of the original single lens reflex and finest ever—don't confuse with older models! With improved Rangefinder Penta Prism and choice of Fully Automatic lenses: Westanar f/2.8 **$299.60 Cash or $29.96 Down;** Tessar f/2.8 **$333.00 Cash or $33.30 Down;** Biotar f/2.0 or Xenon f/1.9 lens **$399.00 Cash or $39.90 Down.**

Superb New 1957 Leica M-3!



Leica M-3 with Elmar f/3.5 lens **$363.00 Cash or $36.30 Down;** with Summicron f/2.0 lens **$456.00 Cash or $45.60 Down;** with **New** Dual Range Summicron f/2.0 and Optical Viewing Unit **$495.00 Cash or $49.50 Down;** with Summarit f/1.5 **$495.00 Cash or $49.50 Down. New** "RF" Summaron f/3.5 lens with Viewing Unit **$139.50 Cash or $13.95 Down.**

1957 1000F HASSELBLAD

Single lens 2¼ x 2¼ Reflex by Swedish master craftsmen. Synchro shutter to 1/1000 second, Tessar f/2.8 pre-set lens, interchangeable film magazine and lenses plus a host of accessories give the HASSELBLAD unusual distinction and versatility. Price **$379.50 Cash or $37.95 Down.** Write for free booklet!

New 1957 ROLLEIS!

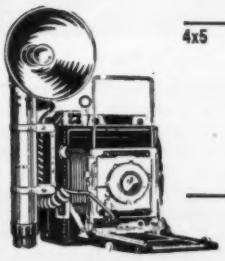
Rolleicord Va with Xenar f/3.5 **$124.55 Cash or $12.45 Down;** Rolleiflex 3.5G **$232.50 Cash or $23.25 Down;** with built-in exposure meter **$272.50 Cash or $27.25 Down.** Rolleiflex 2.8E **$291.50 Cash or $29.15 Down;** with built-in meter **$331.50 Cash or $33.15 Down.**

- LIFETIME GUARANTEE
- 30 DAY FREE TRIAL
- FREE POSTAGE

1957 *Pacemaker* GRAPHIC OUTFITS

All brand new, latest models with factory guarantee! Includes Graflok back • Ektalite screen • **new** Graphic myltifocus coupled rangefinder with Rangelite and automatic parallax viewfinder • **new** full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter or rollfilm holder • 6 cut film holders • adapter ring • lens shade • 4 filters.

Prices below include all this extra equipment! Easy payments available.



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼x3¼	101mm Ektar f/4.5 (1/800 sec)	$355.	$315.
	105mm Xenar f/3.5	310.	299.
	105mm Tessar f/3.5	310.	293.
4x5	135mm Xenar f/4.7	315.	293.
	135mm Optar f/4.7	386.	335.
	127mm Ektar f/4.7	386.	335.
	135mm Tessar f/4.5	365.	315.
	135mm Xenotar f/3.5	419.	398.
	150mm Xenar f/4.5	365.	315.
	150mm Xenotar f/2.8	525.	492.
	152mm Ektar f/4.5	405.	354.
	152mm Golden Dagor f/6.8	405.	354.

New Graphic rangefinder is made only for 4x5 cameras. 2¼x3¼ outfits are supplied with Kalart coupled rangefinder.

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Imagine never having to wind your movie camera! No longer worrying about its running down smack in the middle of an important scene! You can concentrate on your subject, get that moment of peak action and fleeting expression to recall in years to come. The new EUMIG C-8 ELECTRIC 8mm camera is the only one to bring you this wonderful new way of making superb 8mm movies. A single set of standard pen-light batteries lasts for as many as 10 rolls of film. Yes, the EUMIG C-8 makes better movies easier than ever before! Its fine Eugon f/2.8 lens has been praised by independent experts for exceptional definition and contrast. No focusing is necessary—you get sharp pictures from 6 feet to infinity even with the lens wide open! And the faithful performance of the EUMIG C-8 ELECTRIC is backed by one of the world's largest makers of fine motion picture equipment. The price? Only **$49.95 Cash or $4.95 Down,** truly the greatest value on the market!

Useful accessories for the EUMIG C-8 Camera:

Remote control cord, permits release of camera as far as 30 feet away	$ 9.95
Wide Angle EUMICRON E attachment	34.95
Telephoto EUMAKRO 2X attachment	29.95
Portrait attachment (12", 20" or 39")	2.00

Order your EUMIG C-8 ELECTRIC from D.F.A. **now.** It makes a wonderful gift, too!

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The new LEICA-METER 3 has everything you need in an exposure meter—yet it's no bigger than your watch! It attaches to your camera or can be used from your hand. Despite its light weight and compact design, the LEICA-METER 3 is one of the finest light-measuring instruments made. It has full calibrations for all photographic requirements and attachments to extend its versatility.

SPECIFICATIONS:

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- LVS scale: 1 to 18
- Shutter-speed scale: 1/1,000 sec. to 120 secs.
- Aperture scale: f/1.4 to f/22
- Movie mark: 16 f.p.s.
- Booster cell: increase of sensitivity 10x
- Lux (meter candles) range: 24 to 98,000
- Measures incident or reflected light
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- Direct-reading scale
- Zero-adjustment
- Fits accessory shoe of most cameras
- Supplied with retainer plate on chain, incident light adapter, adjustment screw driver and leather case.

Booster cell available as accessory.
Without booster cell $18.00
With booster cell $24.00

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LETTERS TO THE EDITOR

Male Pulchritude

After reading Frank Buelna's complaint in the *Letters* column (June) I decided to send in a beefcake shot. It is a self-

Cheesecake in the North

portrait, taken while I was in the Far North during the dark period, when there was very little else to shoot.

GLEN ZWICKER
Richmond, Vancouver, B. C.

Compliments on COLOR ANNUAL

I want to add my warmest congratulations to many others which I am sure that by now you have received, about the excellence of the COLOR ANNUAL. What delights me most are the muted and subtle color tones you have achieved, in contrast to the garishness of so many color reproductions today.

YOUSUF KARSH
Ottawa, Canada

Thanks for the COLOR ANNUAL. When are they going to start giving you prizes for this sort of thing?

SEY CHASSLER
Pageant
New York, N. Y.

My sincerest congratulations to you for the latest COLOR ANNUAL. Most annuals are dull compilations of known photographs, but through what miracle did you succeed in making yours such an interesting, intelligent, and stimulating collection of exciting pictures? My compliments are completely disinterested, because my own picture in this collection was, alas, spoiled by the engraver.

PHILIPPE HALSMAN
New York, N. Y.

I picked up a copy of your new COLOR ANNUAL and want to congratulate you on doing an excellent job. It should be very popular.

LOUIS WALTON SIPLEY
Director
American Museum of Photography
Philadelphia, Pa.

All together, I think you have made a most interesting, inspiring, and tasteful ANNUAL. Congratulations.

ROLF WINQUIST
Lidingo, Sweden

The 1957 COLOR ANNUAL was a pleasant surprise, truly a masterpiece of both practical and creative photography. I especially liked the photos off the beaten track. A great inspiration for both the amateur and professional photographer. I could go on like this for thousands of words, but the photos in the ANNUAL speak for themselves. Keep up the good work.

WEEGEE
New York, N. Y.

I sincerely think the COLOR ANNUAL is by far the best yet and I am specifically delighted with the way my pictures looked. Congratulations.

JOHN RAWLINGS
New York, N. Y.

Fan From Way Back

Many of your subscribers say nice things about POPULAR PHOTOGRAPHY but one picture is worth a thousand words, so the photograph below tells you what

Amid 20 Years

I think of your magazine. There they are, twenty years of POPULAR PHOTOGRAPHY. Sometimes the issues weren't very thick during the war, but they are still good reading for an old photo fan. Keep up the good work and I'll try to keep every issue for the next twenty years.

JOHN J. THORNBURGH
Hoopeston, Ill.

Price Error

In the special Japanese Photo Industry section (April) the price for the Elmo 8-mm movie camera model 8-AA was reported as $45 and its leather carrying case as $4.50. The prices for both of these items are incorrect; the Elmo sells for $99.50 and the case for $8.95. The exclusive American distributor is the Brockway Camera Corp., 1114 First Ave., New York 21, N. Y.

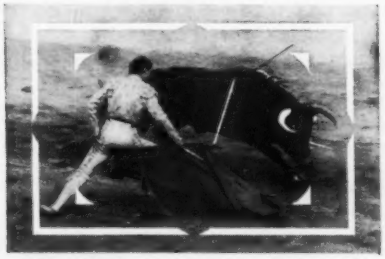
MILTON HERMANSON
Brockway Camera Corp.
New York, N. Y.

The Leica and the Leica System of 35mm photography are designed to meet diversified photographic requirements with a facility and precision unmatched in the field. Now, with the latest development in classic Leica camera design—the Leica IIIg—traditional Leica dependability and versatility are combined with new, *outstanding features of camera performance:*

bright-line viewfinder The field of view of 50mm lenses is outlined clearly and accurately by a brightline frame visible in the viewfinder at all times. Also permanently visible are four bright triangular corners marking the field for 90 mm lenses. Both of these frames are parallax corrected throughout the focusing range. The viewfinder image is .7x life size and the eye lens is free of viewing-parallax.

automatic flash synchronization When shutter speeds are reset, flash synchronization is achieved automatically for flash bulbs and electronic flash units.

separate, focusing rangefinder The IIIg rangefinder, with 1.5x magnification and eyepiece immediately adjacent to viewfinder, assures ultracritical focusing of the lens. In addition, the rangefinder optical system may be focused to accommodate near or distant objects and individual eyesight.



Looking through IIIg viewfinder

LEICAVIT rapid winder (optional)

other famous Leica features:

- Compactness, light weight, rigid construction
- Over 12 different interchangeable lenses available
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- Built-in self-timer, accessory clip, film reminder dial
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free-lance photographer

"Sure it pays to experiment with fast films and existing light. But when I have only one crack at a picture . . . just one chance to come up with a negative that's going to have the impact that editors demand today—I make doubly sure—and shoot with a Sylvania Press 25 Flashbulb."

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Sylvania Flashbulbs are triggered by a quick-firing filament *3 times thinner than a human hair* . . . powered by a super-sensitive primer . . . have firm-seating bases that insure full electrical contact at all times. This means uniform, instantaneous light *every time!* Sylvania Flashbulbs are first choice with amateurs and professionals alike . . . *outsell all other flashbulbs combined.* Before you buy—look for the Blue Dot. It's flash-shot insurance!

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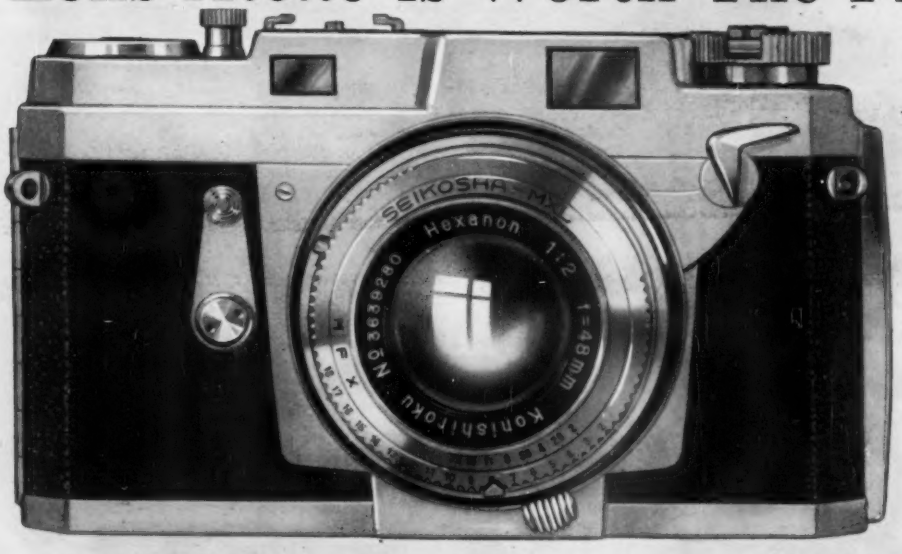
BRAND "A" $119 **BRAND "B" $156** **BRAND "C" $135**

These are the prices of the three most popular brand name 50mm f2 lenses. Compare their cost, for lens alone, with Konica's price for complete camera including a comparable quality lens! How can we do this? Read on!

The Lens *Alone* is Worth The Price!



New **KONICA III** only **$124.75** plus case

Only Japan's largest photographic manufacturer, 100-year old Konishiroku – plus Japan's abundant supply of rare-element volcanic earth *(made into glass in Konishiroku's own factories)* – plus the world-wide sales that make Konica's large-scale monthly production possible . . . *could achieve this modern miracle of camera science!*

Here is a camera whose precision quality and features automatically put it in the luxury $300 class. By eliminating the one feature – *lens interchangeability* – so many pay for but rarely use *(by actual survey)*, Konica's price was brought down to $124.75! This is because the costly focal-plane type shutter that is optically correct for interchangeable lenses – is not needed with Konica.

As for Konica's lens – impartial consumer organizations*, government testing bureaus* and professionals*, have found the HEXANON 50mm f2 lens better than most, and at least equal to any top 50mm f2 lens on the market . . . *regardless of price!* Why this stress on lenses? Simply because your photo results are dependent on your camera's lens. Remember, this when comparing cameras! Lens, plus the new Light-Value Shutter (speeds 1 sec. to 1/500th) and a super-brilliant rangefinder and viewing window (rectangular eyepiece, like your film shape) . . . make the new KONICA III the most interesting camera of the year.

**Want more documentation? See for yourself at your Konica Franchised Dealer, or write directly to:*

KONICA CAMERA COMPANY, 76 WEST CHELTEN AVE., PHILADELPHIA 44, PA.
IN CANADA: McQueen Sales Co., 1648 W. 4 Ave., Vancouver 9, B. C. IN VENEZUELA: Seijiro Yazawa, Apartado 3179, Caracas
Mfg. by KONISHIROKU PHOTO IND. CO., LTD., TOKYO

for the 1st Time

A 64X Booster—ASA, LVS, Movie and Polaroid Exposure Numbers—and at a popular price!

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MODEL A-1 $6.95 Case, Chain $2.00

MODEL B-1 $11.95 Including Booster, Cases, Chain

See the new KALIMAR exposure meter, compare the quality and you'll be amazed at the low price! ASA—3 to 3200, Lens—f:1 to f:32. Has "high" scale measuring range for bright light conditions and "low" scale for dull light conditions. Uncluttered dial makes the KALIMAR meter extremely easy to use for incident or reflected light readings. And, for low level incident light readings under extremely poor light conditions, the KALIMAR with *64X BOOSTER* compares with the most sensitive meters on the market!

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Fits camera accessory shoe or can be hand held $7.95
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TOOLS AND TECHNIQUES

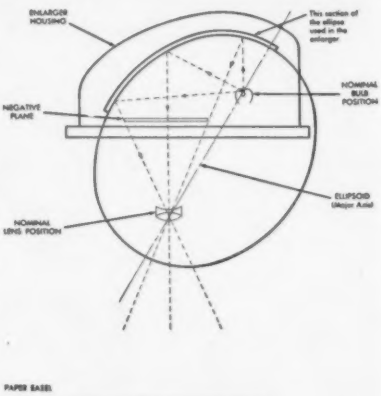
by Norman C. Lipton

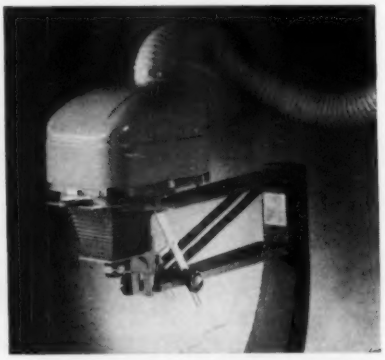
A round-up of recent developments and significant trends

Improved Stabilization Technique. In 1951, the U.S. Army Signal Corps Engineering Laboratories at Fort Monmouth, N.J., disclosed the progress they had made in the stabilization processing of films and printing papers. The system described did away with the need for a separate fixing bath and substituted a 2- to 3-minute immersion of the developed material in a "stabilizing" bath, in place of the lengthy water wash usually required to make the photographic image reasonably permanent. Its obvious military advantages were the reduction of processing time and elimination of the need for huge quantities of water in field operations. Disadvantages were the relative impermanence of the image and inevitable staining during storage to the point where the image became completely illegible and unidentifiable. Subsequently, progress has been made by private industry to the point where stabilization procedures have become commonplace in oscillograph recording and other industrial applications where a quick result containing desired photographic information was more important than permanence.

The British patent literature recently disclosed one of the techniques being adopted to improve the photographic quality and esthetic appeal of stabilized photographic prints by preventing the formation of yellow stains. The method in question was developed by K. Wenske and A. Warnke (Leonar-Werke, Hamburg-Wandsbek, West Germany), and is described in British patent #768,401, issued February 13, 1957. It consists essentially of utilizing a developing agent producing uncolored oxidation products (such as sodium hydrosulfite, hydrazine, hydroxylamine or titanous salts) along with sodium thiosulfate and/or thiourea, which form stable complexes of the unexposed and undeveloped silver halides remaining in the emulsion. To prevent the formation of light-sensitive compounds by the reaction of the resulting silver thiosulfate complexes with sizing resins in the paper, slow acting oxidants can be added to the baryta layer of the paper (2-5 grams per square meter each of barium chromate and barium iodate). Residual alkali can be neutralized by the further addition of an acid or acid salt of low solubility to the paper or to a separate layer, according to the patent.

Ellipsoidal Enlarger Reflector. Reference was made in the July issue (page 107) to the Kodak Elipton Color Enlarger introduced at the Washington IPEX show. The lamp head is unique in as much as it produces a high light level through the use of an unusual ellipsoidal reflector (rather than utilizing a spherical or paraboloid contour). The lamp is positioned on the major axis of the ellipsoid, and does not interfere with the path of the light rays. We are reproducing below, for the enlightenment of interested readers, a schematic diagram of the essential enlarger parts and the paths taken by the principal light rays as they pass from the light source to the reflector and through the negative and optical system. It will be noted from the diagram and the photograph of the lamp head of the 4 x 5 autofocus model of the Elipton enlarger that the lamp housing is not symmetrical and that the high end containing the lamp is positioned toward the rear.





Kodak Elipton Color Enlarger (head of 4x5 Autofocus model shown above) has efficient illumination system based on use of ellipsoidal reflector contour, outlined at top.

Movie Printing by Immersion. The thinking that went into the development of the Simmon Brothers' Refract-a-matic negative holder for dustless and scratchless enlarging has been extended to the professional motion-picture field. One of the features of the recent 81st Semi-annual

Announcing a new model Polaroid Land Camera

The 150

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HERE is a particularly fine 60-second camera made especially for the discerning picture-taker. It has a coupled rangefinder—long-base, unit power, superimposed-image type, operated by a smooth action focusing knob on the camera bed. The same motion also automatically aims the viewfinder to eliminate parallax and insure accurate composition. The camera has an excellent, coated triplet lens of high resolving power (modified Cooke design).

The new features of the model 150 Polaroid Land Camera assure you of sharp, excellently composed pictures. Loaded with the new high speed panchromatic Polaroid Land film, this camera will produce pictures of a quality you'll find difficult to match.

Make it a point to visit your photo store and see this new model Polaroid Land Camera. Take a couple of shots with it yourself. We think you'll be quite impressed with how far 60-second photography has advanced . . . with how fine a precision instrument you can own for only $109.95.

HEILAND FOTO-MITE

TRADE MARK

One look at Heiland's new charcoal gray Foto-Mite and you'll instantly see why it makes all other BC units obsolete.
The Foto-Mite is so compact it slips into your pocket without a bulge. It has a big exposure dial that takes all the guesswork out of correct camera settings. Its specially designed, genuine metal reflector is revolutionary—for it allows just the right amount of light to "spill" over the edge, giving you flattering pictures with softer shadows than ever before possible with flash.
And you get a distinct and different choice of light from all bayonet-base bulbs, including M-2 types. There's a test light to indicate when both battery and lamp are in operating condition, an extension outlet for multiple flash work, locking universal shoe and universal shutter cord with both ASA and European connector.
If your flash unit doesn't have *all* these features—then see the Foto-Mite now at your photo dealers!

TWO MODELS

FOTO-MITE *Above on Camera*
Complete with shutter cord, only **9.95**

FOTO-MITE UNIVERSAL *At Left*
Foto-Mite plus matching Push Button Handle and Universal Bracket for instant removal for off-Camera flash.
Complete, only **11.95**

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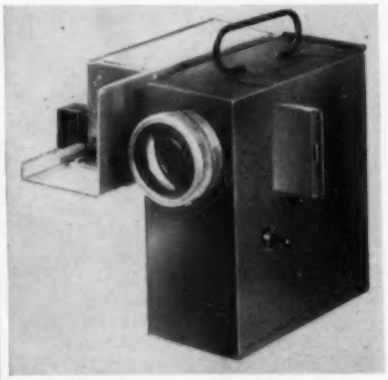
Convention of the Society of Motion Picture and Television Engineers at Washington, D. C. was the demonstration on May 1st of a "submarine" method of motion-picture film printing. In the new technique, developed by Kodak, described in a paper by color technology researchers J. G. Stott, J. R. Turner, G. E. Cummins, D. E. Grant, and H. F. Breton, a portion of the film is dipped into a colorless liquid and kept there briefly during the printing exposure. [This is similar to the immersion of the negative in the silicone liquid, Refract-a-sil, in the Simmon holder.] An important advantage of the new Kodak method is that it eliminates the necessity of using a diffusing filter to reduce the effect of surface blemishes on the film. Elimination of the filter speeds the printing time of color materials to such an extent that it can be increased from a standard rate of 90 feet a minute with a 1,000-watt lamp to 200 feet a minute with a 500-watt lamp. The complete paper will be published in an early issue of the *Journal of the SMPTE.*

Battery-Powered Projector. A sketchy news release describing the dimensions and features of a battery-powered projector for 2x2-inch slides recently crossed our desk. Equipped with an Airequipt Slide Changer, its external dimensions are 6x7x8 inches, and it weighs about 5 pounds. A 10-foot double-plug connecting cord is also provided for optional use on 110-volt a-c. The $40 list price does not apparently include the battery, which was not described in the manufacturer's literature. For details about the projection lamp, optical system, and housing construction, write to AC-DC Film Projector Co., Box 3644, Terminal Annex, Los Angeles 54, Calif.



Slide projector can be operated in the field on battery power, or indoors on house current.

Viewing Wet Ektachromes. A method for viewing and judging the color balance of wet Kodak Ektachrome color transparencies as well as Kodak Type C and Type R color prints before their processing is completed and when the emulsion is still opalescent is described in *Kodak Professional Notes, 57-2.* (Periodical issues of this loose-leaf pamphlet are mailed to registered owners of *Kodak Color, Indus-*

WORLD'S *first camera* WITH INTERCHANGEABLE COUNTER DIALS!

New Rolleicord Va

(quality with economy)

Count on Rollei to keep you *miles ahead* in camera versatility and camera value. This new and exclusive Rollei development... *interchangeable counter dials*... enables you to shoot all *five* popular sizes with *one* camera and using only *one* film size... popular #120 in black and white or color. *No more changing cameras to change negative sizes... you just quickly change the counter dial.* It's the greatest advance in camera design in a generation, and it's available only with the Rolleicord Va. Be sure you see it at your local camera store to-day. Literature available on request.

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PONDER & BEST, INC.

814 N. Cole Ave., Hollywood 38, Calif.

Rolleicord Va gives all 5 sizes

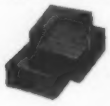
The #12 dial, supplied with the camera, gives 12 exposures 2¼" x 2¼"

*The #16 dial gives 16 exposures either 1⅝" x 1⅝" (for Super Slides) or 1⅝" x 2⅛"

*The #24 dial gives 24 exposures either Bantam or 35mm size.

* *Dials and appropriate masks available in kit form. Camera with #12 dial, $124.55 plus case. #16 and #24 kits, $7.50 each.*

AIREQUIPT STEREO SYSTEM



24-slide magazines each $1.49
Magazine carry case $8.98

Stereo Theater Carry Case $10.95

AC Power Cartridge 8-foot cord . . . $4.95

With variable light control — $9.95

Pops 24 slides "on-stage" at the flick of a finger . . . brilliant color in breath-taking true-to-life dimension. Everyone can enjoy the Stereo Theater—it adjusts instantly to all eyes. Ground optical parts make viewing an exciting thrill.

At photo stores everywhere.

Write for free descriptive literature

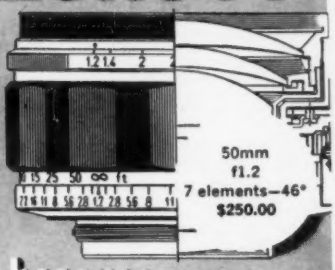
trial, and Professional Handbooks.) The procedure involves immersion of the partially processed color transparency or print, as the case may be, for one minute in full-strength Kodak Rapid Fixer *without hardener solution.* In the case of Ektachrome transparencies, the extra treatment takes place immediately after the final Clearing and Fixing Bath and prior to the final wash (in the case of the E-2 process, prior to the wash and the stabilizing bath). For Type C color prints, the special treatment follows the Hardener Fixing Bath, and is followed by a 16-minute wash (instead of 8 minutes); hardening: the final wash, and the buffer solution bath. For Type R color prints, the special treatment follows the Hardener Fixing Bath, and is followed by a 20-minute wash (instead of 10 minutes); the stabilizing treatment, and the final water rinse.

This technique is particularly valuable in the case of Kodak color prints, for it permits properly filtered remakes to be started immediately if the wet color-balance inspection shows the need for correction. The quality of the inspected color prints will be unaffected by the procedure as long as the viewing time after the Kodak Rapid Fixer treatment is "reasonably short" and the subsequent water-wash time is doubled as specified in the foregoing instructions.

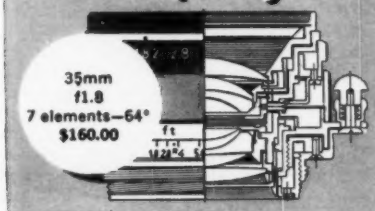
More About Fiber Optics. In T&T this past May, we reported the development of a revolutionary optical imaging system consisting of a bundle of hair-thin strands of optical glass up to 40 inches in length one end of which can be placed in front of the camera lens. The bundle can be bent, twisted, and knotted without affecting the optical qualities of the image so that the camera can literally see around corners. This so-called "fiber optics" system had been developed by a research team at the University of Rochester (New York) headed by Dr. N. S. Kapany and was originally disclosed in a pair of papers delivered at the 41st meeting of the Optical Society of America at Lake Placid, N. Y., in October 1956. The papers were recently published in the May 1957 issue of the *Journal of the Optical Society of America.* The first, *Optical Properties of Certain Dielectric Cylinders,* by N.S. Kapany, deals with the properties of various transparent fiber materials with which the author experimented before selecting glass and quartz fibers as the most practical for the intended purposes. The second paper, *Image Transfer on Static and Dynamic Scanning with Fiber Bundles,* by N. S. Kapany, J. A. Eyer, and R. E. Krim, describes further experimental work performed at the Bausch & Lomb Optical Co., Rochester, N. Y., and describes in detail the manner in which the system actually operates.

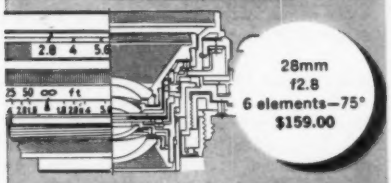
Newto Slide Glass. Several years ago, Kodak introduced an "ANR" (anti-Newton Ring) Glass for use in enlarger negative carriers—to prevent the interference color fringing that is frequently caused by contact between the back of the film and the highly polished surface of the glass negative holder. The phenomenon,

Canon Lenses

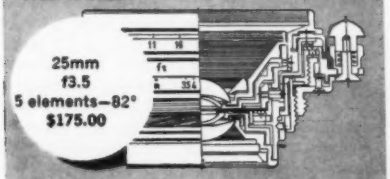


...because Lens Quality Determines Picture Quality!





Canon leads in the development of ultra-high speed lenses *(difficult short focal lengths as well as medium and long focal lengths)*: 17 lenses for every photographic purpose and level—*25mm to 800mm!* Just as your camera body's design and construction determines the ease and dependability of your picture-taking, your lens quality directly determines your picture quality. Ideal combination is *a Canon camera with a Canon lens.* But, a Canon lens on *any* camera you own is a step forward! *At Franchised Canon Dealers, coast-to-coast.*



All Canon Lenses purchased from a Franchised Canon Dealer, carry the traditional Canon 5-Year Guarantee against any defects in material or workmanship. This is another exclusive Canon "plus" feature!

Quality: Canon Model: L-1 Price: $259

The beauty of this new Canon is the way it retains all the top-bracket features that have made Canon the professional choice . . . plus this popular modification! You get the economy of the single-stroke, rapid advance lever at *eye-level* (some prefer this)!

In other respects, you have the same superb lightweight alloy body construction, fully-hinged back loading, internal tri-position viewfinder for 35mm and 50mm lenses (eliminating need for accessory viewfinders with these important focal lengths)! Plus a magnified RF image, automatic parallax for accessory viewfinders, 13 speeds to 1/1000th second with full synch and all the other features (except the built-in selftimer) of the popular Canon VT Deluxe model.

Not least, the famous Canon guarantee that *means* what it says: GUARANTEE against *all* material or workmanship defects for a full 5 years, with *no* hidden charges! And . . . Canon's 17 interchangeable lenses and 244 accessories make up a System of Photography that lets your Canon grow with your needs!

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With 50mm f2.8 lens
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See these and other Canon models, in both 35mm and 8mm Cine, at your Franchised Canon Dealer, or write for illustrated Canon catalog "PL"

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For Commercial, Architectural, Industrial, Spot News, and Magazine Photography!

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At last you get—in just one superb 4X5 camera—all the professional features you will need for virtually any photographic task.

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NEW extra bright dichroic prism Multifocus Rangefinder

NEW easy-change focusing cams for any lens from 90 to 360mm

NEW quick-ready lens standard pull-out grips

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NEW improved Universal Back for use with cut film, plates, film packs, film magazines, roll film holders

NEW Anatomical Hand Grip for rock-steady hand-held shots.

PLUS rotating, swinging and tilting interchangeable back; triple extension (17") bellows; drop bed; lateral lens shift... and all the other famous LINHOF features. Your present lenses may be installed. Wide choice of finest quality-approved lenses available. **SUPER TECHNIKA IV 4x5 without lens, $499.50**

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known as Newton's rings, occurs most often in 35-mm film that has been wound and stored emulsion-side in. It also occurs in color transparencies that have been mounted or bound in glass slide holders for projection.

A specific cure for Newton Ring formation in glass color-slide mounts was recently devised in Europe. It is a thin plane-parallel glass with one surface very finely etched. Exclusive U.S. and Canadian distribution rights for this "Newlo Anti-Newton Ring Glass" were recently acquired by Optics Manufacturing Corp., Amber & Willard Sts., Philadelphia 34, Pa. Slightly higher in cost than plain glass, the new product is being supplied to photographic dealers here in sizes to fit 35-mm, 2¼x2¼, 4x5, and standard stereo slide mounts as well as in large bulk quantities.

Separate Fixing Baths. A reasonable explanation of why separate fixing baths are recommended for photographic films and printing papers was recently published by Edith Weyde of Agfa—in the January/February 1957 issue of *Photoblatter*. Miss Weyde states that most commercial printing papers contain from 2 to 3 grams of silver per square meter, of which about 50 percent is dissolved in the fixing bath. Films generally have a higher tolerance to dissolved silver in the fixing bath than paper, she continues, but the concentration of free thiosulfate in the paper fixing solution is halved by absorption by the paper base, which makes it inadvisable to use it for film. Fixing baths used for negative processing, on the other hand, often contain decolorized antihalation and sensitizing dyes which may in time lead to staining of prints immersed in them.

More About EVA. The fascinating infrared imaging device developed by Baird-Atomic, Incorporated, Cambridge, Mass., the Evaporagraph, was described and demonstrated in considerable detail by David Z. Robinson at the New York City winter meeting of the Optical Society of America last March 7. (The complete paper will appear in an early issue of the Society's Journal.) An interesting point raised by Mr. Robinson was the fact that the instrument could be more accurately described as a "condensograph." For, when the infrared radiations picked up by the germanium lenses of the instrument are focused on the blackened side of its imaging membrane, the volatile oil which forms the image *condenses* on the unblackened reverse side of the membrane (where it is viewed by reflected white light with a Newtonian telescope). As we mentioned in our previous report on EVA (T&T, July 1956), the oil condenses more rapidly on the colder portions of the membrane than on the parts exposed to the warmer I-R radiations—the effect of the condensed oil being to change the optical thickness of the membrane and thereby its color, which is formed by wavelength interference. The membrane coloring ranges from yellow in the unexposed areas to blue in the most completely exposed. To clear the

(*Continued on page* 137)

water for my flowers...

You're Morris H. Jaffe, photo-journalist covering the poverty of post-war Europe. You see your story angle in the hope of the future.

Time passes. You shoot pictures – good ones – but not *the picture*, not yet. Then, while photographing another figure of despair, before another torn building, you suddenly hear an incongruous tinkle of laughter. You wheel around, Nikon in hand.

Children at play, watering flowers at a fountain. It could have been Central Park, U.S.A. In a split second you see truth and beauty and hope. In that very instant you see your story.

Advance – focus – shoot! And your Nikon responds!

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Photographer after photographer is bringing a new candor to his work with the handling speed of the Nikon S-2. From that first "Advance – focus – shoot" with an S-2, you too will sense the wonderful new world of picture possibilities that a Nikon opens to you. See for yourself – at your Nikon dealer – *this week!*

For free booklet, "35mm Photography – a New Art" write to Nikon Incorporated, 251 Fourth Avenue, New York 10, N. Y., Dept. PP-9.

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NIKON PHOTOGRAPH BY MORRIS H. JAFFE

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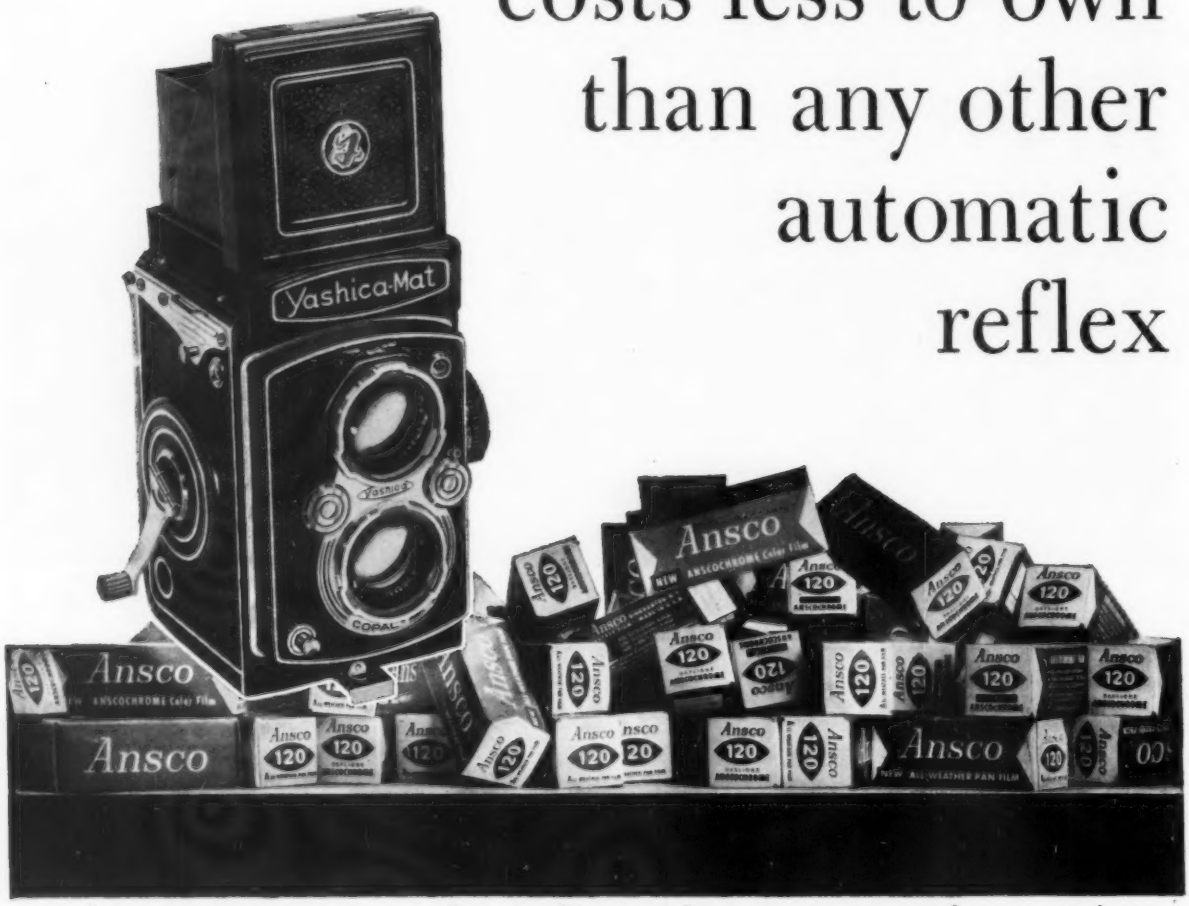
(even with 50 rolls of film)

costs less to own than any other automatic reflex



maybe you've seen such quality...but never at these prices!

Here is everything you could want in a fine reflex – quality – features – superb optics – and a price that sings, "easy to own." A single crank action advances the film, sets the shutter and prevents double exposures – automatically. The new Yashica-Mat features nine shutter settings from 1 to 1/500th second and bulb; four-element f:3.5 taking lens and f:3.2 viewing lens, both hard coated and color corrected; M and X flash synchronization; extra bright field lens focusing screen; delayed action timer; magnifier and eye level sports finder.

YASHICA-MAT $75.50; case 10.00

Yashica LM, with the convenience of a highly accurate, built-in exposure meter and these other fine features: shutter speeds from 1 to 1/300th second and bulb; twin f:3.5 lenses, hard coated and color corrected; extra-bright, field lens focusing screen; M and X flash synch; delayed action; magnifier and eye-level sports finder **$59.95;** case 10.00.

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Now, for the first time, you can be the proud owner of an Exakta-factory produced camera at a popular price, with a choice selection of Telephoto and Wide Angle lenses to suit your purse. The Exa is the answer to millions of photographers who want to own a precision single lens reflex camera . . . the camera that assures you that the picture you see in the viewfinder is exactly the same as the one you get on film — precisely recorded, nothing missing. Telephoto and Wide Angle lenses are quickly interchangeable with the Exa. Every time you change lenses, in effect you not only create a new camera, but you preview on the ground glass (without adding additional viewfinders) the picture you will get when using a Telephoto, Wide Angle or Normal lens—a feature which is not offered in any other camera system! Most Exakta equipment is interchangeable with the Exa, including extension tubes, bellows extensions, microscope adapters and many other accessories.

Exa with Waist level reflex finder and 50-mm, F/2.9 Meritar Lens with Pre-set Diaphragm $79.50

Exa camera, body only, with Waist level reflex finder. $59.50

100-mm F/4.5 Isconar Telephoto Lens (pictured on Exa) $25.00

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Look through the AIRES' new "trimming" type single window range-viewfinder that makes it a cinch to shoot fast-moving objects, even if you wear eyeglasses. Notice the new light value scale mechanism . . . the rapid film rewind handle . . . the automatic rangefinder focusing down to less than 2 feet . . . the fast 6-element f:1.9 45mm lens that can take pictures indoors without flash. See *all* the features that make the AIRES such a great value at only..... **$99.50** Case $12.50

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35-mm TODAY

by Bob Schwalberg

But what'll it do for my pictures?

Many years ago (at least five) someone writing in *Infinity*, the house organ of the American Society of Magazine Photographers, and our worthy contemporary, had this to announce:

"Everywhere I go amateurs ask how fast my lens is, but they never ask how good it is."

Today, mere speed has become passé, and the questions thrown at a professional grubber among gadgets and gizmos is apt to be the very one they never asked that other fellow. Of course, there are exceptions . . .

Q: *I have a BLANK camera with a 50-mm lens. Should I buy a 35-mm or a 135-mm for it?*

A: Well, a 135-mm is a lot better at being a tele than a wide-angle, and the 35-mm is no dice as a tele. But you'll probably get more use out of the 35-mm, and since you're going to buy both in the end anyway, start with the wide-angle.

Many queries concern two outstanding pieces of equipment of their type, widely used and admired by the best-people-behind-viewfinders. Q: *Which should I buy?*

A: Barring extenuating circumstances, I have to admit that I just don't know.

A few years ago I happened upon an up-and-coming young photographer, while he was busily engaged in spotting a pile of rather scabrous prints.

"Why not use a bit of petroleum jelly," I inquired, using the name of a commercial product that'll get no puffs from this department, "Works fine," I continued, adding that *I* never had to spot.

"Don't think Vaseline is any good," he replied (little suspecting his future compromising of this department's ethics).

Taken aback by this wintry wind, I replied hotly, "Well Alfred Eisenstaedt taught the guys at PIX to use it, and if it's good enough for Eisenstaedt, it ought to be good enough for you."

My confrére pondered this last argumentum before answering. "No," he finally said, "If it's good enough for Eisenstaedt, and I like it, *then* it's good enough for me."

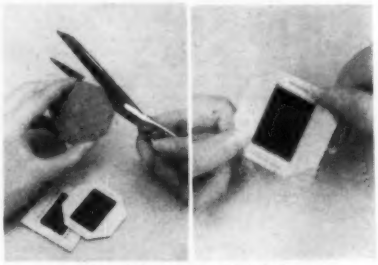
And you know, he was quite right.

If you grant that most photographers, amateur, professional, or what have you are gadgeteers, then I think it follows that 35-mm photographers are gadgomaniacs, or at least gadgicts. The used-equipment counters of the nation testify to the rapidity with which our wildest enthusiasms fizzle away. More gadgets are made specifically for us than for any other group, and it isn't just because God made so many of us. In the insulting characterization of Madison Avenue, we're "Highly skilled consumers." And I think we do it for the same reason that chap climbed Everest.

Ask any photographer about equipment and 7-to-10 he'll praise the virtues of sensible selection of necessary essentials, avoiding the superfluous, and frequently useless gadget, etc. Great advice, but get this—it's for you, Jack, just for you.

I do know a handful of photographers, maybe six, who really aren't gadgeteers. One of them is my friend Ed Feingersh, a name, face, and camera who's no stranger to these pages. Despite periodic backsliding, the most serious instance of which occurred some nine years ago when Ed, after much effort, adapted a child's silk umbrella so that it could be attached to a miniature-camera's accessory shoe. The idea was to keep the camera dry when taking pictures in the rain, and I must confess that I was quite enthusiastic about the thing. (It was my camera, you see.)

Ed abandoned his idea when, during an Initial Trial he realized that the gadget made it pretty near impossible (and extremely risky) to make vertical pictures. So out it went, not merely because of its idiotic design, but, in a greater sense, because it failed to pass the Feingersh Test. This Test points up one of Ed's greatest, or perhaps most *noticeable* traits. Here is a man who not only lives up to his principles, but who engages in full-scale, round-the-clock proseletyzing. The Test can best be illustrated by its external application. The Two-Step attack proceeds approximately as follows:



For the slide-mount—Snip! Snap!

First, a friend, colleague, unwary sales representative, or other target is permitted to vent his enthusiasm for some new photographic product. (Type is unimportant.) Once the enthusiast in some way has given a hint that he's *almost* through, (Note the *almost* through; an important tactical point.) Ed shoots the works:

With an inimitable "Well-you've-really-chewed-my-ear-off!" expression, and in a tone of voice wreathed in the most exasperating type of tired sympathy, he asks:

"Yeah, but how'll it help me take better pictures?"

But before you ask "How'll all this help me take better pictures?" stick around—I've got a new gadget I'd like to tell you all about.

Exclusive

DESIGN FEATURES

-for critical TELE' work

World-famous for their *unequalled definition* and *evenness of illumination*, these unique qualities of Schneider Tele' lenses are forever safeguarded by *construction standards* equalling their superior optical design. All barrels, for example, are made of a special light-weight alloy with *completely stable characteristics* . . . to eliminate any possible change of form, no matter how slight. Then to further assure precise operation, brass inserts are employed at every point where *smoothness of fit*, or *resistance to wear* are essential.
That's why these lenses will serve you best . . . and far longer too! See them at dealers, or write for literature.

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choice of critical lensmen—5 coated lenses in 4 air-spaced elements—provides resolution far exceeding that of previous lenses without stopping down, with vast increase in contrast and evenness of illumination.

5.5/180mm	Synchro-Compur MX 0	$104.50
	barrel	84.50
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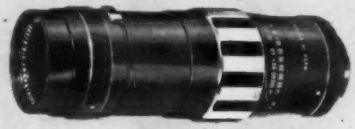

TELE-XENAR with pre-set diaphragm, with bayonet for EXAKTA VX, EXA, and threaded mount for PRAKTICA PENTACON, CONTAX S and D.

3.5/90mm	$ 89.50
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widely used for all general purpose tele' work. 4 lens, two element design.

5.5/180mm	Synchro-Compur MX 0	$ 79.95
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	barrel	74.95
5.5/270mm	Compur X I I	157.95
	barrel	84.95
5.5/360mm	Compound X I I I	199.95
	barrel	119.95
5.5/500mm	Compound X V	399.95
	barrel	299.95

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THE FR CORPORATION, NEW YORK, LOS ANGELES, CHICAGO

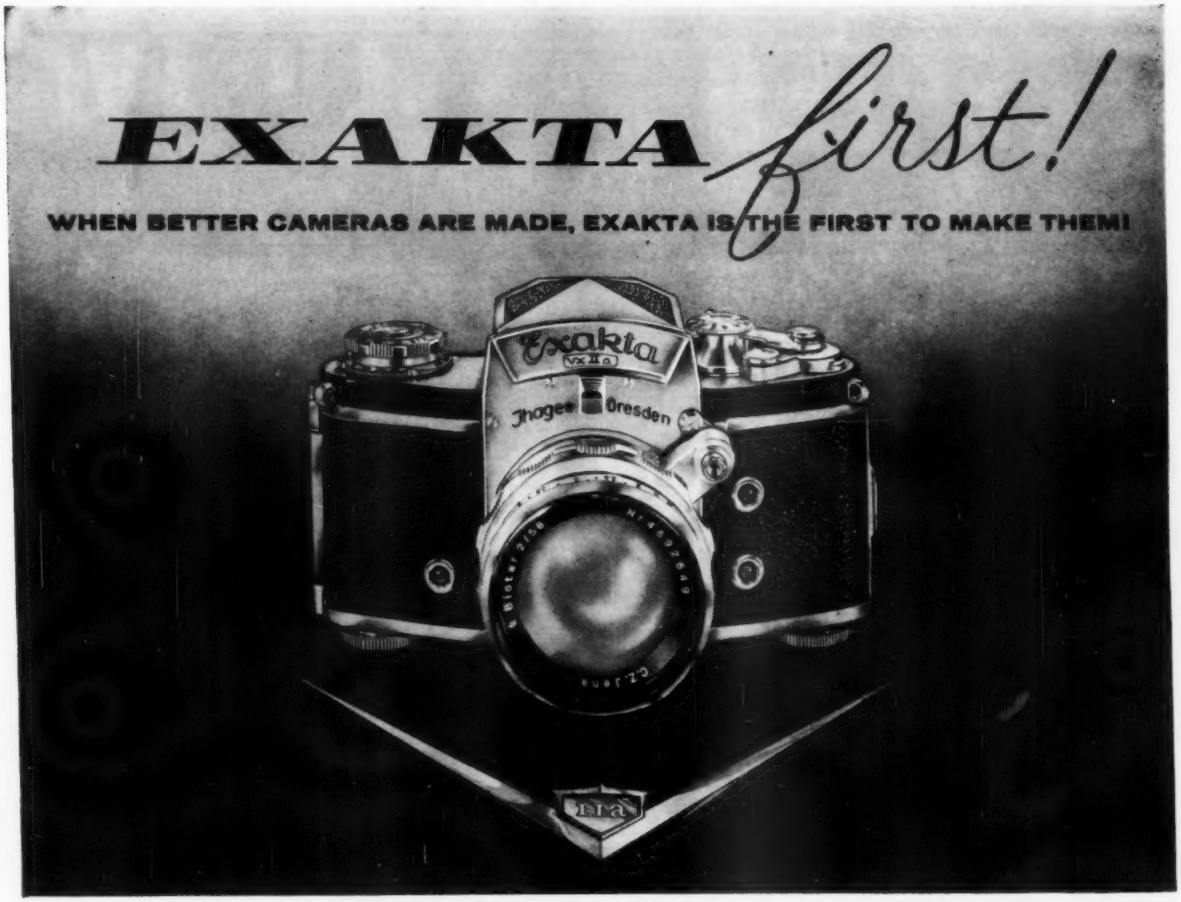
Ever since I discovered Admiral SNIP/SNAP I've been snip-snapping. Admiral SNIP/SNAP is, as far as this reporter is concerned, the greatest stride in the advancement of 35-mm photography since Barnack discovered that taking pictures was more fun than figuring exposures. What is it? Why a new 2x2 slide mount, of course. Two-piece type. Plastic. Crystal clear. Pieces all look alike, actually are alike. How do you use them? Here's how:

First, take the slide in its cardboard Ready-mount and place in contact with an octagonal template provided. Template is actually nothing more than a 2x2 piece of stiff cardboard that's had its corners lopped off. That's the idea, you take a pair of scissors and de-cornerate the Ready-mount so that it matches the template. So much for SNIP, and let's get SNAPPING!

Now, pick up a plastic half-mount. You'll notice that the clear picture frame in the center bulges on one side, is flat on the other. If you think the bulgy side is the outside, you're just plain wrong. It's the inside. Place your slide in contact with the plastic and take a look at the four exposed corners (thanks to the SNIPPING you just did) and you'll immediately notice that two opposite corners have holes, the other two raised studs. So, take another exactly identical plastic half-mount, put it bulgy side down on top of the other so that studs meet holes, and pinch the corners. This will produce just about the most spine-tingling SNAPPING you ever heard, and there you are, a mounted slide.

Parallax tamed.

One last word before I let you go for another month. Received a letter from Hal Levitt of *Intercontinental Marketing* who market all sorts of gadgets, gizmos, cameras, and lenses. Seems I wrote an article about the Leica IIIg for the June issue of this publication on whose otherwise unsullied page 128 I included the gratuitously inaccurate and completely misleading information that the Leicas M-3 and IIIg are the only two 35s whose built-in viewfinders provide automatic parallax compensation. What I wish I'd added is ". . . with the exception of the Voigtlander Vitessa N, Vitessa L, and the Vitessa T, which have all been equipped with automatic parallax correction in their built-in viewfinders for several years." Does this help Vitessa shooters to take better pictures? You just know it does.—



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First camera to play a dramatic part on the famous "miscellany page" of Life Magazine! (June 3, 1957 issue)

When better cameras will be made, Exakta will make them! Exakta will always be first for original features, quality, precision, and craftsmanship!
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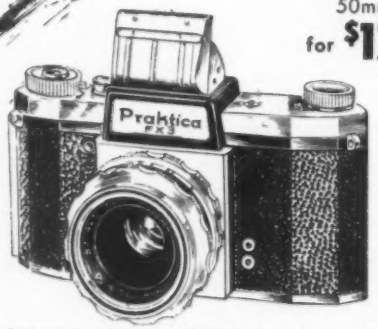

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1. Norwood M2 Exposure Meter List $32.50
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Church-Window Exposures

Can you give me some pointers on taking pictures of stained-glass windows? Can you get a correct reading by holding the meter right up to the glass? What if you can't get to the glass?—T. te W.N.P., Lisbon, Portugal.

We've answered similar questions from time to time but so many have come in during the past few months we'll briefly run through it again. The range of brightness of a stained-glass window may vary greatly from brightest to darkest glass. Best thing to do is measure light coming through the lightest area, then through the darkest area and decide whether window is predominantly a dark or light one and expose for this. If you expose for very dark areas, you may wash-out the lighter areas. (They can be touched-in sometimes with transparent colors.)

When you can neither get right up to the window nor find a window to make tests on, try getting an over-all reading and then decide whether you need more exposure (for a darker window) or less. As a rule stained-glass window pictures are quite successful. Since you don't need accurate color rendition to give the effect, you really have quite a bit of latitude in exposure.

Rating Color Film

I have recently seen some pictures made by a professional photographer friend on Anscochrome where he exposed for and developed to give one extra stop. In comparison tests, many of these pictures seemed to be better than those in which the film was shot at the speed for which it was designed. Why do the manufacturers do this?—M.B.L., Ann Arbor, Mich.

Manufacturers of color films have learned to play it safe—and to give the greatest possible latitude for margin of error. The regular Anscochrome made today is designed to be shot at a specific speed, but you will note that the professional film packages all bear small slips of paper suggesting slight modification from the normal procedure. The film works best under the greatest number of conditions at its rated speed. For many subjects I, too, prefer the effect of the film pushed one extra stop for many reasons besides the added speed. The added speed, too, gives an advantage in sharpness (you can shoot faster) or greater depth of field, but on some subjects which tend to be contrasty anyway, the boosting of film speed can hurt the desired effect; where subjects tend to be less contrasty, the effect of the boosted speed is to put a little more snap into the picture, and at the same time, the lowered "d max" or black density appears to open up the shadows. Conversely, when I make copies of color transparencies and use electronic flash, I prefer to give Anscochrome a reduced speed rating of 8 and develop accordingly to get a better saturation and to reduce the contrast of copying a transparency that you'd normally get.

Selling CU Kodacolor

I have some pictures made from CU Kodacolor and would like to offer them for sale; should I have them made into transparencies or prints?—F.L.T., Yuma, Arizona.

A good deal of my answer depends on what the transparencies are to be used for, or what the prints would be used for. If you have very good prints made on, let's say, the new Kodak Type C material, they would be very good, although a national magazine might not be used to buying that kind of print and might not accept it. They would be more likely to accept a transparency; that is what they are used to. The color prints made on the new materials can be excellent if made by proper methods and trained technicians—but they must come from good color negatives to start with. The field of negative color is still quite new as far as professional use is concerned (although pros have been using the professional Ektacolor for some years) and it is slowly being accepted.

NOTE: Some months ago we ran a comment in this column that we preferred to use filters that were of solid optical glass inasmuch as they did not tend to fade, discolor, or separate as do "sandwich" filters. I was promptly jumped by manufacturers of bonded laminated filters who intimated I gave the impression that their filters would also separate, if dropped, or might discolor. I did not mention or include bonded or laminated filters. Indeed, I assumed that most of my readers would know that a sandwich was two slices of glass with a coloring between them, just laid in. The bonded permanent filters, or the laminated ones, of course, do not tend to separate or get out of flat if they are dropped or mistreated. In fact, Tiffen claims that it is impossible to separate their permanent bonding under any condition.

The point is, I think, that the manufacturers of non-sandwiched filters are so afraid that people will think their filters are just a strip of plastic or gelatin between glass that they are being extremely careful to point out the permanence of the bonding process.

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.

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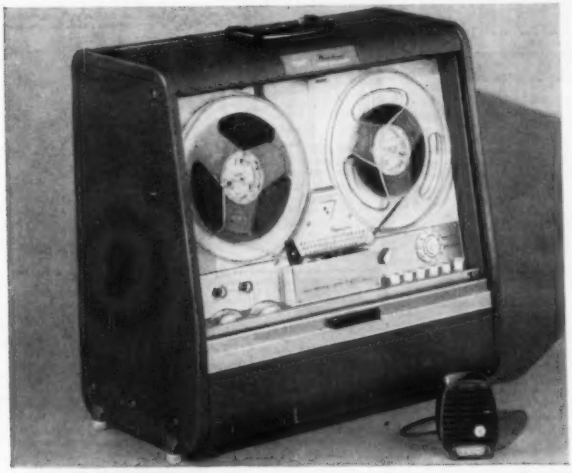

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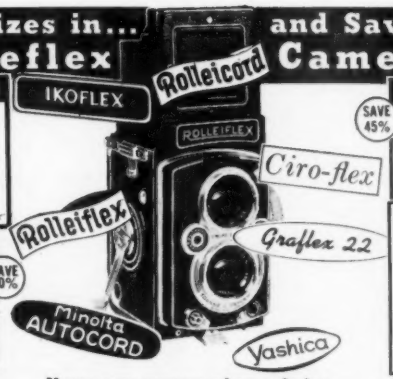

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Famous GEISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was $19.95 $6.95 | Fan-type BC Pocket Flash w. tripper $8.39; w. Geiss $11.79 | BC Batt. $1.00

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Shipping Cost, tele outfit 40c, set 75c

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Shipping Charge 10c

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For C3 for off-the-camera and bounce flash, fits through case.

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Shpg. Ch. 10c.

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- **Now available for most shutters.** *Sh. Chg. 10c*
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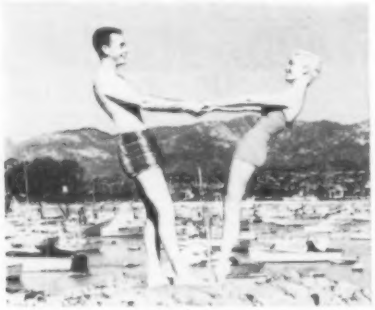

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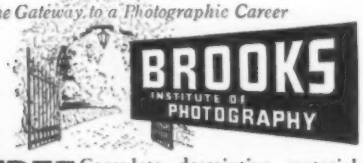

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CAMERA CLUBS

by Whit Hillyer

If someone asked you right now, could you define a "nature" photograph? You might know what *your* idea of one is, sure—but would your definition hold up in a nature-picture competition, either within your own club or at the national level?

This subject came up as the result of a thoughtful letter from a lady who is an active camera clubber, who enters her work in nature contests, and who is baffled. "Just when," she wrote me, "does a picture cease to become a scenic shot and enter the nature class? Domesticated flowers and animals come under nature in its broadest sense, but so does man! . . ."

I directed my correspondent to a man who has made his very honorable mark in nature photography and who should know the answers if anyone does. He kindly covered me with a copy of his reply to her, and a few excerpts from his letter are presented herewith.

It's his honest opinion that any set of rules or regulations as to what constitutes a nature picture would simply provide material for unending controversy. He cites two excellent examples of what he means. A couple of years ago, for instance, one international nature salon ruled ineligible any slides that "showed the hand of man." A beautiful autumn scene thus was rejected because in the distance there appeared a little section of a fence. Again, he points out, an interesting pattern shot of a knot in a weathered board went out because a nail head could be seen in it. "Ridiculous, certainly," he writes, "but good illustrations of what happens when rigid rules are carried to extremes."

Farther along, he cites some qualifications which seem to make sense. "In general," he writes, "the postcard type of scenic shot is rejected at the national level in competition. Domestic animals and cultivated flowers are ruled out. Zoo animals sometimes get by if no fence or cage is shown." His analysis of the 1957 Rochester International shows that included among accepted nature subjects were the following: wild flowers, fruits, berries, ferns, lichens and mosses, insects (including spiders and spider webs), wild animals (including some in zoos), reptiles, shore life, mushrooms, minerals, fossils, shells, autumn colors, ice, and frost patterns.

As he says, with a list like that to choose from, who could feel at a loss for subject material?

Still, it would be helpful if a more definite set of eligibility rules were drawn up and used by all judges of nature photographs. You might go to great pains to shoot an unusually interesting nature subject—but why go to the trouble of entering the picture somewhere if you don't know whether or not it's going to be "eligible"?

I feel that a set of classifications can be devised and be kept sufficiently general so as to be reasonable. This isn't a job for a national magazine. But there's enough ability, experience, and good taste among leaders in this field so that a workable set of rules could be drawn up and used uniformly at any level, local or national. Seems to me that PSA's nature division would wrap this one up for us.

Be Sure to Enter This One!

For 50 years the Chicago Lighthouse for the Blind has been providing rehabilitation service and employment opportunities for the sightless. An important part of the program is the annual Chicago Lighthouse International Exhibition of Stereo Photography. Proceeds from this show are devoted to aid for the blind, so if you want to pad the one-dollar entry fee it's a fine idea. For information on entering your stereo slides in this competition, write to Frederick Wiggins, Jr., 438 Meacham Ave., Park Ridge, Ill.

PSA's Motion Picture Division, under the chairmanship of Charles J. Ross, announces its sixth annual Cinema Competition. Both members and nonmembers of the Society are eligible to enter 8- and 16-mm film, either sound or silent. For entry forms and details, write Ross at 523 W. 6th St., Los Angeles 14.

How to Run Model Night

Oregon Camera Club has some good ideas on keeping model nights under control. They operate under the following rules:

1. All persons shooting must register at the door and pay a 50-cent model fee.
2. The first 16 to register are "prime shooters" and will have 10 minutes in complete control of lighting and posing.

these photographs were taken with a

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...and with standard accessories that fit your own Omega enlarger. Taking pictures, making pictures, showing pictures—they're all simple chores for the versatile Omega. Did you know your Omega can help you take a microphotograph—or a precise photocopy—or project a mural—or help you "read" a roll of microfile. Your franchised Omega dealer will be glad to tell you more about the amazing system that keeps your Omega ever young, ever new. For full details, send for booklet "How to Buy the Right Enlarger."

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3. All others may shoot over the shoulders of the prime shooters.
4. All who take pictures are given one month in which to produce prints or pay a $1 penalty.

Herrmann on Multiple Toning

As a result of a demonstration put on for the *Photographic Group of Philadelphia*, salonist Lionel Herrmann has prepared an instruction sheet covering his methods of multiple toning of prints. To get a copy, write to Herrmann in care of the club, at 124 N. 12th St., Philadelphia 7, Pa.

We hear that a Polish photographer would like to correspond—either in English or in Polish—with an American amateur. Name and address: Jerzy Biczak, Przelotowa 29, Sosnowiec, Poland.

It's a bit late, I know, but even so I want to express sincere regret over the passing of Sidney S. Jaffe in April. Sidney did a truly wonderful job for amateur photography in the Washington, D. C., area. A fine workman himself, he was unstinting in giving counsel and encouragement to all who sought such.

Welcome mat is out for any camera fans visiting Santa Fe, N. M. You're urged to attend meetings of the *Santa Fe Camera Club*. Time is 8 p.m. every second Monday and fourth Tuesday. The *Santa Fe* folks will try to see that visitors are briefed on where to get the best pictures during their sojourn. The foregoing advice comes from club president Wally Anderson, whose address is La Posada de Sante Fe, Santa Fe, N. M.

Albany (N.Y.) *Camera Club* couldn't arrive at a choice for president this year, so one of the directors presides at each meeting.

From *Southwestern Michigan Camera Club Council's* "Reflections," anent the jury's rejection of a color slide: " . . . Maybe judges have no sense of humor . . . maybe they don't approve of a photographer who pokes fun at his hobby. . . . Should we have a course in our color school on 'Developing a Sense of humor?' "

Yes, indeed—such education has been needed for a long time.

The *Photographic Roundtable* has become quite active as a camera club within the U.S. Department of Agriculture graduate school. Editor of this club's "Lensletter" is Robert J. Phillips, 2500 Wisconsin Ave., N.W., Washington 7, D.C.

The Snapshotters hold forth in Watkins Glen, N.Y. Correspondence will be welcomed by club correspondent James Frost, 302 S. Decatur St., Watkins Glen.

Any Club Pictures?

Photographs of interesting camera club doings are welcomed by this department. We can't undertake to return pictures submitted, and actual use of them in the column will depend on suitability and available space. But good pictures stand a good chance of being used—so send them to Whit Hillyer, Camera Club editor, POPULAR PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y.

HOW DO YOU GET YOUR COLOR FILMS PROCESSED SO FAST?

"By TECHNICOLOR® top-quality Direct Mail Service — *of course!*"

Is it easy to use?

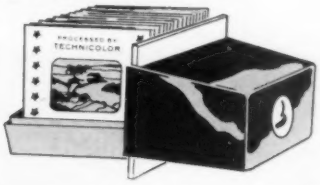
It's a cinch! Next time you buy 35mm color film, ask your dealer for the red and black box containing a TECHNICOLOR Direct Mail Processing Bag. The price of the bag is actually the processing charge.

Enclose your exposed film in this bag—mail it direct to TECHNICOLOR. Color slides are mailed to your home. Try TECHNICOLOR Direct Mail Service when you're on vacation. Your pictures will be waiting for you when you get home.

How's the quality?

Sensational—your pictures *really* look alive! They receive the same professional treatment that brings the magic of color to Hollywood's most brilliant motion picture productions.

What's this about a special Viewer Slide Box?



Transparencies are mailed to you in a TECHNICOLOR plastic Viewer Slide Box. It's a protective storage case that doubles as a handy magnifying viewer. You get it at no extra cost.

Does TECHNICOLOR have Direct Mail Service for 8mm and 16mm color movie film?

Yes. And you get the same fast service. Here's how: When you buy a roll of color movie film, ask your dealer for a TECHNICOLOR Direct Mail Movie Label. The price of the label is actually the processing charge.

Detach and keep stub. Apply label to film carton, enclose exposed film and mail direct to TECHNICOLOR. Processed film is mailed to your home—in record time.

There they are—two Direct Mail Processing Services by TECHNICOLOR. Of course, if you prefer, your dealer will send your film to TECHNICOLOR for you. Your pictures are then returned to his store. Either way, you get fast service and top quality.

TECHNICOLOR now offers a complete range of services for color film including—color processing of all sizes of Anscochrome, Ektachrome and Kodachrome—color processing and prints from Kodacolor—processing of 8mm and 16mm color home movies—and color prints from transparencies. (Not available in the Far West: Processing and printing of Kodacolor film nor processing of 120, 620 and 127 transparency sizes.)

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1½" f:1.4 Tri-Color Focusing	$49.95
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For 16mm Cameras

3" f:1.9 Tri-Color Focusing	54.95
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6.5mm f:1.4 Universal Focus	69.95
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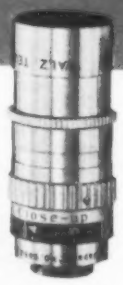
For 16mm Cameras

17mm f:2.7 Focusing	34.95



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Cicero, Joray Camera
Elgin, Bud Knott & Son
Elmhurst, Elmhurst Camera
Melrose Park, Melrose Camera
Oak Park, Austin Camera Co.
Pekin, Photoggery
Peoria, Rex Studio & Camera
Peoria, S & C Camera Shop
River Forest, River Forest Camera
Rockford, Tino's Camera Shop
Springfield, Photo-Craft Shop

INDIANA
Crawfordsville, Sportsman Shop
Gary, Gary Camera Co.
Hammond, Goldblatt's Camerama
Indianapolis, H. Lieber Co.
La Porte, Camera Shop
Michigan City, Olsen's Studio
Muncie, Jack's Camera Shop
Peru, Murphy Photo Supply
Whiting, Sandricks Sport & Camera

IOWA
Des Moines, Dean Studios

KANSAS
Wichita, Gateway Sporting Goods

KENTUCKY
Louisville, The Sutcliffe Co.

LOUISIANA
Monroe, Daly's Camera Shop
Shreveport, Camera Supply

MARYLAND
Baltimore, Camera Mart
Baltimore, David Komins Co.
Baltimore, Gamerman's
Baltimore, Photo Center Inc.
Baltimore, Read Drug & Chemical Co.
Baltimore, Ritz Camera
Dundalk, Stansbury Pharmacies
Silver Spring, Haynes Camera

MASSACHUSETTS
Boston, Beacon Camera
Boston, Camera-Center Inc.
Boston, Little Bldg. Camera
Boston, Quality Camera
Brighton, Brighton Camera Ctr.
Brockton, Benner's Camera Shop
Brookline, Jon Allen
Cambridge, Complete Photo
Cambridge, Ferranti-Dege
Canton, Strand Jewelry
Chelsea, Slades Photo Svc.
Chicopee Falls, Lasher's
Clinton, Zoll's Photo
Danvers, Conway Film Svc.
Dorchester, Norman's Card & Gift
Fall River, Al's Photo Supply
Holyoke, Park Photo Lab
Lawrence, Charles Photo
Lawrence, Weiner's Camera Shop
Leominster, Airport Sales
Malden, Davis Camera
Malden, Gramstorff Bros.
Marlboro, The Marlboro Photo Shop
New Bedford, Arlans Dept. Store
New Bedford, Converse Photo
North Plymouth, Padovani's Phar'y
Norwood, Irving's Camera Shop
Quincy, Quincy Camera Ex.
Revere, Beach Sales
Waltham, Waltham Camera
Woburn, Farino Foto Mart
Worcester, J. B. Wheaton

MICHIGAN
Bay City, Star Camera Shop
Flint, Flint Camera Shop
Flint, Harry's Camera Shop
Lansing, Griffith Photo
Pontiac, Paddock Film Svc.
Royal Oak, Dunn's Camera

MINNESOTA
Minneapolis, Century Camera

MISSISSIPPI
Jackson, Southwest Super Drug

MISSOURI
St. Louis, Famous-Barr

MONTANA
Billings, Kasper's Photo Shop

NEBRASKA
Fremont, Paul's

NEW JERSEY
Caldwell, Economy Watch & Pen
Camden, Keystone Stationers
Clinton, McClintock Studio
East Orange, Rubin Bros.
East Orange, Sport & Camera
Hackensack, Main Camera
Jersey City, Autograph Film
Jersey City, Levy's Sport Shop
Montclair, George Wm. Cullen
Morristown, Sandrian Camera
Newark, Colonial Films
Newark, L. Kaltman
Newark, S. Klein
Newark, Rubin Camera
Nutley, Cameras & Cards
Paramus, Chas. Dresher
Passaic, No-Wat-Ka
Paterson, Wholesale Photo
Union, Center Camera Ex.
Union, Union Camera Ex.
Vineland, T & F Camera
West New York, Levy's
Westwood, Sam's Camera
Woodbridge, Gallard's Photo

NEW MEXICO
Albuquerque, H. Cook Sptg. Goods
Roswell, Mack's Camera Ctr.

NEW YORK
Bronx, Bronx Camera Ex.
Bronx, Camera Craft
Bronx, Castle Hill Camera
Bronx, Tremont Camera Ex.
Brooklyn, Abraham & Strauss
Brooklyn, Beverly Photo
Brooklyn, Camera Center
Brooklyn, Finecraft Photo
Brooklyn, Fortway Camera Shop
Brooklyn, E. J. Korvette
Brooklyn, Rubin Drug
Carle Place, E. J. Korvette
Corona, Cinema Camera Shops
Hempstead, Abraham & Strauss
Hempstead, Eastern Camera
Hempstead, S. Klein
Hicksville, Thrift City
Jackson Heights, Jackson Heights Camera
Lockport, LeValley Camera Shop
Mt. Vernon, Camera Craft
Mt. Vernon, Town Fotoshop
New Rochelle, Camera Craft
New York, Allied Camera Ex.
New York, Camera Craft
New York, D. K. Photo Supplies
New York, Gimbel's
New York, Haber & Fink
New York, Imperial Enterprises
New York, International Camera Ex.
New York, S. Klein
New York, E. J. Korvette
New York, Masters Inc.
New York, Micco Camera Shop
New York, New York Camera Ex.
New York, Peerless Camera
New York, Photo Center
New York, Ritz Camera
New York, Thor Radio
New York, United Camera Ex., Inc.
New York, Willoughby's
New York, Zenith Movie Supply
Plattsburgh, Larkin Camera & Sport
Port Chester, C. Caldor Co.
Port Chester, Shutter Bug
Poughkeepsie, State Studio
Richmond Hill, Joel Photo
Rochester, McCurdy & Co., Inc.
Schenectady, Click Camera
Syracuse, Camera Center
Syracuse, Hawk Photo Svc.
Syracuse, Wilson's Leading Jewelers
Valley Stream, Gimbel's
Westbury, E. J. Korvette
White Plains, Camera Craft
Yonkers, Camera Craft
Yonkers, Gimbel's

NORTH CAROLINA
Greensboro, Carolina Camera
New Bern, Bynum's Drug Store

NORTH DAKOTA
Fargo, Epko Film Svc.

OHIO
Akron, Sid's Camera Ex.
Barberton, Black's Photo
Cincinnati, Ace Cameras
Cincinnati, Eastern Hills Camera
Cincinnati, York Camera Shop
Cleveland, Lee Land Photo Shop
Cleveland, The Higbee Co.
Columbus, Campus Camera
Columbus, Joe Modes
Columbus, Westgate Manor Phar'y
Dayton, Dayton Camera Shop
Garfield Heights, Nielsen's Camera
Lorain, Rufo Photo Svc.
Niles, Progressive Studio
Youngstown, Photo EyeFilm Svc.
Youngstown, United Home Stores

OKAHOMA
El Reno, Hayne's Studio & Photo

PENNSYLVANIA
Allentown, Classic Foto Lab
Charleroi, Conti Photo
Ellwood City, McGlincy Camera
Erie, Erie Camera Ctr.
Erie, Erie Drygoods Store
Johnstown, Johnstown Photo
Lancaster, Coe Camera Shop
Monongahela, Traversari Studio
Northampton, Fella Photo Shop
Philadelphia, Malena Co.
Philadelphia, N. Postiloff
Philadelphia, Ritz Camera
Philadelphia, A. J. Zucarello
Pittsburgh, Kaufmann Dept. Store
Pittsburgh, Rosenbaum's Kamera Korner
Sunbury, Rea & Derick
Upper Darby, Gordon-Lamburg
Willow Grove, Willow Grove Photo
York, Masters of York

RHODE ISLAND
Pawtucket, Apex, Inc.
Pawtucket, Kirby's
Providence, Ross-Simons Inc.

TENNESSEE
Nashville, George C. Dury Co.
Oak Ridge, Mills Camera Shop

TEXAS
Abilene, Austin's Camera Shop
Abilene, Cameras, Inc.
Arlington, Johnson's Studio
Dallas, Connolly's Camera Store
Dallas, Pete's Foto Shop
Dallas, Wynnewood Camera Ctr.
El Paso, Patterson Photo Supply
Fort Worth, Seymour's Photo Ctr.

VIRGINIA
Alexandria, Bob's Camera
Warwick, The Camera House

WASHINGTON
Seattle, Magnolia Stationers & Camera

WEST VIRGINIA
Parkersburg, Kramer's

WISCONSIN
Cudahy, National Photo Supply
Eau Claire, Davis Photo Art
Fond du Lac, Fond du Lac Camera
Milwaukee, Kupper Jewelers
Milwaukee, Ed Schuster & Co.
Superior, Millard Berg's

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Increases sensitivity 400%

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WE ASKED THE PROS—

Do you study other photographers' work?

HAROLD FEINSTEIN

Yes. This allows me to experience new visions and ideas that may help my own development as well as affording me immediate enjoyment. Unfortunately, the unprovocative and pat solutions of most photographers stimulate little response other than boredom. When I see the work of photographers of the caliber of Brassai, Sid Grossman, W. Eugene Smith, Walt Silver, Atget, Dorothea Lang, Robert Frank, and Cartier-Bresson—people who, through their photography, are seriously exploring their lives, environment, and new visual experiences—I too grow and am provoked to continue explorations in my own work.

DAVID VESTAL

I study the work of other photographers, but I don't make a special issue of doing so. It is more a policy of being aware of the things I do see. I feel you can learn more by seeing the real world than you can by seeing photography. There is a hitch, though: We tend to see the everyday world in terms of stereotypes, preconceived images. The work of other photographers exposes us to new viewpoints which can help us to see past our stereotypes and clarify exactly what things really mean to us.

HAL BERG

Definitely, and not only photographs, but also art works, motion pictures, theatre, and every other means of expression. For education is a continual process. Since all forms of expression originate in life, the photographer must draw from it. Further, he must study the works of others who have their own particular experiences to express. In this way, he can make his own valid and maximum contribution. I believe a man's creations are the sum total of his education, and that no man can create in a vacuum.

VICTOR KEPPLER

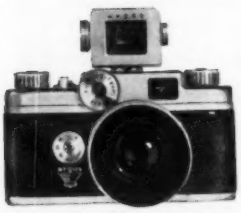
I personally am going through a continual process of study and interest in not only photography, but also sculpture, painting, and all visual things. I find that studying implies more than just looking, it means seeking out the truly important elements of a thing. Every time I revisit a museum or art gallery or rethumb through a magazine, I see something new in the things I've already looked at. Out of this comes a flow of new ideas and ways for me to say things photographically.

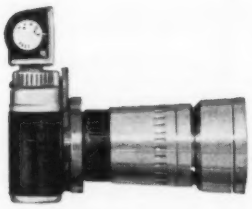
—Photographs by Harvey Shaman

announcing ... f:1.9

for the Argus C-44

makes available light enough light!





Here's a brand-new, 6-element, 50mm lens with *twice* the speed of any lens previously available for the famous Argus C-44. It's bayonet mount, of course . . . can be switched with any of the other C-44 lenses in seconds. Color-corrected, hard-coated and automatically coupled to rangefinder from 3 ft. to infinity.

The C-44

When you heft this camera and tick off its outstanding features you know why Argus is the world's No. 1 name in color-slide photography. The C-44 offers true, bayonet-mount lens interchangeability, lens-coupled rangefinder and viewfinder in one window, gear-controlled shutter and many, many more fine camera features.

Argus C-44, with 50mm f:1.9 Cintagon lens . . . **$149.50**

Accessory f:1.9 lens only . . . **$89.50**

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Color Camera Outfit

Includes famous SOLIGOR 45 camera PLUS Folding Flashgun and DeLuxe Ever-ready Leather Carrying Case. Sharp, color-corrected f/4.5 lens.

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All Metal Tripod

Four sections. Strong, sturdy.

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- Takes the popular 120 film.
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Less than ½-Price! Pro-Type Gadget Bags

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Top grain cowhide. 8½ x 11 x 6. Space for flash and accessories.

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Kodak Reflex I, f/3.5 lens, case	$115.00	$29.50
Rolleicord II, Xenar f/3.5 lens	$160.00	$34.50
Ciroflex, f/3.5 lens, Alphax sync	$ 87.90	$34.50
Ikoflex IIA Tessar f/3.5 ct., M-X sync	$126.00	$79.50
Soligor Semi-Auto, f/3.5 lens	$ 68.50	$32.50
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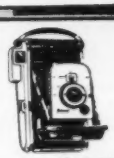

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400-ft. Capacity–Demonstrator
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Takes 12 2¼-inch square pictures . . . on #120 film. Completely waterproof; can be used above or below water.

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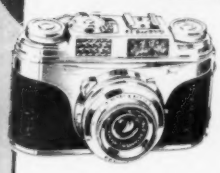

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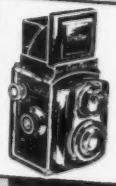

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Flash and Strobe Synchronized
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High grade stock, beautifully finished. Burgundy, green, blue. Please give second color choice. Prices F.O.B. New York. Sold only in lots of 100.
8 x 10 $9.95 for 100
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Fits Most 16mm Cameras
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For smooth zoom shots from 1 to 3 inches. Coupled viewfinder moves automatically with lens.

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8mm Movie Camera
When New $72.50
Now **24.50** USED
With f/2.7 lens.

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Contaflex I, Tessar f/2.8 lens	$153.50	$ 84.50
Nikon S2, f/2 lens	$310.00	$149.50
Bolsey C, f/3.2 lens	$ 89.50	$ 27.50
Vito II, Skopar f/3.5 lens	$ 54.50	$ 17.95
Super Baldina, f/2.8 lens	$ 59.95	$ 39.50
Contax IIA, Sonnar f/2 lens	$336.00	$149.50
Ciro 35, f/3.5 lens	$ 59.50	$ 24.50
Argus C3, f/3.5 lens, case, flash	$ 69.95	$ 28.50
Pony 135, f/4.5 lens	$ 31.50	$ 15.50
Kodak Signet 35, f/3.5 lens	$ 75.00	$ 42.50
Exakta VX, Tessar f/3.5 lens	$250.00	$119.50
Retina IIA, Xenon f/2 lens, case	$127.50	$ 67.50
Graphic 35, f/3.5 lens	$ 85.00	$ 39.95
Minolta A, f/3.5 lens, case	$ 58.90	$ 29.50
Kodak 35 Rangefinder, f/3.5 lens	$ 86.75	$ 29.50
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Bell & Howell-TDC Stereotone. Demonstrator. List $269.50 Now 125.00
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Which lighting setup was used to make each of these portraits? Match the portrait with the correct diagram.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

A

B

C

D

E

F

(*Answers on page* 111)

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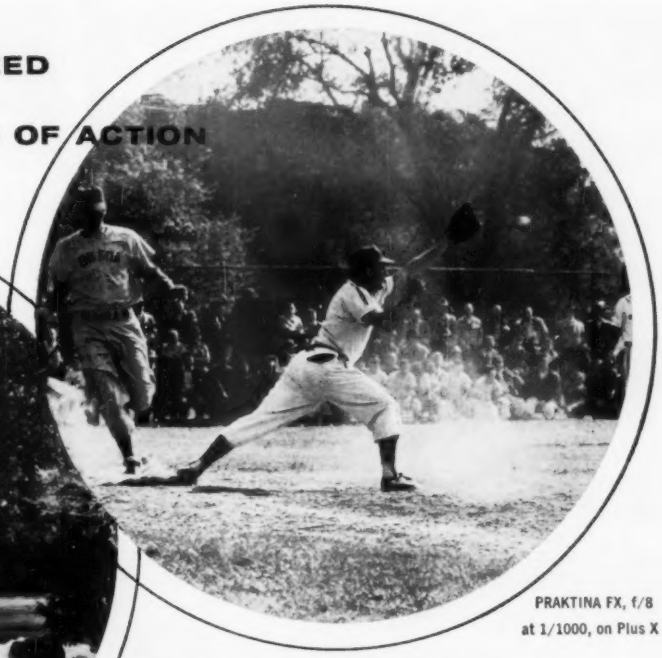

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at 1/1000, on Plus X

PRAKTINA FX, f/11
at 1/100, on Plus X, K-1 filter

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IN ONE INCOMPARABLE CAMERA

PRAKTINA

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You'd actually need two fine cameras to match the unlimited photographic range of the Praktina FX . . . world's finest single-lens reflex camera. The Praktina's unique 2-cameras-in-1 design lets you tackle anything in the wide, wonderful world of photography . . . and triumph brilliantly!

For those split-second action shots, Praktina gives you the speed, fast-handling and convenience of a 35mm rangefinder camera . . . and the film economy too. For those shots of tranquil beauty—portraits and landscapes—Praktina gives you the indispensable advantages of single-lens reflex photography: ideal composition and lighting control, through-the-lens visibility, brilliant-image ground glass focusing and freedom from parallax error.

Ask your photo dealer soon for a demonstration of the new Praktina FX . . . which **Modern Photography** magazine described as the camera that "comes close to the ideal."

And be sure to see Praktina's unique accessories—Bulk-Film Cassette that lets you take 420 pictures without reloading, Rapid-Sequence Spring Motor that takes 10 pictures in 5 seconds, the Electric Motor and Magnetic Remote Control that enables you to take pictures 75 feet away! If your camera dealer doesn't yet have the incomparable Praktina—and its superb accessories which make it the most versatile camera in the world—write us for the name of our dealer nearest you. From $239.50.

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First radio-controlled camera! Automatic operation up to a mile away! Without wires! Opens new vistas for amateurs and professionals! When used with the 50-Foot Bulk-Film Magazine, lets you take up to 420 pictures without reloading. Offers unlimited opportunities for surprise candids, nature, news, sport shots, social events—industrial, scientific, intelligence and surveillance work.

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Mail this coupon today for your free copy of ☐ "Masterpiece of Simplicity," ☐ "Praktina FX 50-Foot Capacity Bulk Film Magazine," ☐ "Praktina FX Spring Motor." They're brand new booklets, packed with information about the incomparable Praktina FX, its valuable accessories and its many applications for sports, nature, professional, industrial and other specialized uses.

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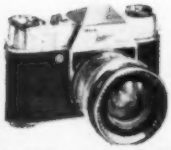

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KODAK RETINA IIIC	List $190.00	ONLY $112.90
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35mm/f2.5	Preset Super W.A.	99.50	54.50
35mm/f3.5	Preset W.A.	79.50	44.50
85mm/f1.5	Med. Telephoto	179.50	94.50
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f/1.8,	90-mm.	Angenieux	149.50	105.00
f/2.5,	90-mm.	Angenieux	94.50	63.95
f/2.5,	135-mm.	Angenieux	179.50	125.60
f/3.5,	135-mm.	Angenieux	89.50	63.00
f/4.5,	180-mm.	Angenieux	96.00	66.00
ZEISS				
f/2.8,	35-mm.	Flectagon Fully Autom.	149.95	105.00
f/2,	58-mm.	Biotar Fully Autom.	165.00	106.50
f/2.8,	50-mm.	Tessar, Fully Autom.	100.00	69.50
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f/2.8,	135-mm.	Steinheil Quinar, PS.	149.50	99.50
f/2.8,	135-mm	Steinheil Quinar, Auto	189.50	139.50
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Microscopic Eyepiece	30.00	22.95
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Microscope Adapter Set	29.50	14.95
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D—OPTA-MOUNTS, lifetime slide binders, with pre-washed glass and Film-Gard® treated plastic, snap together quickly, easily.
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20, $1.95; 100, $8.95
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WHAT'S NEW
—TRADE NOTES AND NEWS

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by POPULAR PHOTOGRAPHY. For further information write to address given in trade note.

CAMERAS

AMBI SILETTE, a 35-mm camera, has a range-viewfinder with automatic parallax adjustment for three interchangeable lenses. The shutter has MX synchronization, a self-timer, and linear shutter speeds (matched to *f*-stops) ranging from 1 to 1/500 sec and B. Intermediate shutter speeds are measured in linear fractions, such ½, ¼, ⅛, etc. Minimum focusing distance is 3 ft and a single-stroke lever advances film, counts exposures, and cocks shutter. Price, with a 4-element 50-mm Agfa Color-Solinar *f*/2.8 lens is $129; accessory 35-mm Agfa Color-Ambion wide-angle and 90-mm Agfa Color-Telinear *f*/4 telephoto lenses are $68 and $79, respectively. All lenses are in helical mounts. Other accessories are BC flash, $9.95; slip-on exposure meter; and a case which will accommodate the camera with the exposure meter and telephoto lens in place, $15. All equipment is available through Agfa dealers.

REFLEX 66, a single-lens 2¼x2¼ reflex camera, is announced as having a new mercury polished mirror and a sand-blasted optical screen, offering a brighter image, to the edges of the viewing surface. Distributor is Sterling-Howard Corp., 1900 Monterey Ave., New York 57.

STYLOPHOT is the name of a subminiature fountain-pen type camera which uses 16-mm or double 8-mm color and black-and-white films in 18-exposure daylight loading cartridges. Eye-level optical viewfinder shows a 10x10-mm image. Combined shutter cocking and film advance is automatic, as is the exposure counter. Double exposure device is also featured and perfect black-and-white 7x7-in. enlargements are claimed. The Standard model with a 27-mm *f*/6.3 lens and a 1/50th-sec shutter is priced at $12.50, with case. The DeLuxe model, with a 27-mm *f*/3.5 lens, standard or electronic flash synchronization, and a 1/75-sec shutter is priced at $24.95; case, $2.95. Distributor is Silver Bells Ltd., 600 16th St., Oakland 12, Calif.

CAMERA ACCESSORIES

PATHE 16-mm movie camera accessories are announced by Royal Photo Dist., 78 W. 47th St., New York 36. They include a 6-v variable speed electric motor, a tachometer, matte box, shoulder brace with trigger release, time lapse equipment, synchronous motor, close-up bellows, and microscope adapters. More information available from Royal.

B&J COLOROLL is a 2¼x3¼ roll-film adapter back designed for use on 5x7 or 8x10 view or portrait cameras. The back is fitted with a groundglass focusing panel with a quick-shift feature which centers the adapter over the optical center of the lens after focusing. It can be set to make 8, 12, or 16 exposures on a roll of 120 film. The adapter back is removable from the carriage frame and is replaceable with another back with a different type of film. Prices: for 5x7 cameras, $69.50; for 8x10 cameras, $74.50. Specify camera model when ordering. Extra adapter backs available at $18.75. Information available from Burke & James, Inc., 321 S. Wabash Ave., Chicago 4.

LENSES

EXAKTA photographers are offered a new 4-element 35-mm Primagon *f*/4.5 lens. Focusing from 1.4 ft, it has six diaphragm stops from *f*/4.5 to *f*/22, accepts Series 8 filters and adapters, and has a depth-of-field scale. Price, $59.50. More information from Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

ULTRA-FAST WIDE-ANGLE movie lens, the 15-mm B&H Angenieux *f*/1.3, is announced by Bell & Howell, 7100 McCormick Rd., Chicago 45. It focuses down to 10 in. and can be stopped down to *f*/16, with clickstop diaphragm. Orientation ring at the rear of the barrel permits maximum visibility of focusing and aperture scales. Price, with front and rear screw-in lens caps and Series 5.5 filter retaining ring, $159.50. Retro-focus viewfinder is available at $12.95.

A WIDE-ANGLE lens, the 35-mm Accura *f*/3.5 for Leica and Canon cameras, has clickstops, is coated and couples to the camera's rangefinder. Front threads accept standard filters or Series VI accessories. Prices are $44.95 for the Leica M3 model and $39.95 for Canon and other Leica models. Distributor is Spiratone, Inc., 135-06 Northern Blvd., Flushing, N. Y.

2x TELEPHOTO attachment for Bell & Howell 20-mm lenses fits the 16-mm Electric Eye movie camera and the Sunomatic lenses on the 200 series without affecting the automatic exposure features of these cameras. When used on the *f*/2.5 universal focus lens, no focusing is required. With the *f*/1.9 focusing mount lens, the lens is focused according to figures engraved on the attachment collar. It takes Series 7 filters. Price, with front and rear screw-on lens caps, $89.95. A matching 40-mm viewfinder is priced at $10.50. Manufacturer is Bell & Howell, 7100 McCormick Rd., Chicago 45.

EXPOSURE METERS

EXPOTEL 64 is a photoelectric exposure meter which can be used with a 64x booster for incident light readings. The dial gives conventional, LVS, Polaroid, and movie camera settings. Aperture range is from *f*/1 to *f*/32 and shutter speeds range from 100 to 1/1000 sec. Under certain conditions, the meter is a direct-reading type. Priced at $9.95, it is distributed by Photographic Imp. and Dist. Corp., 150 Broadway, New York 6.

INCIDENT LIGHT ATTACHMENTS for the FR exposure meter slip into position before the light sensitive cells of both the meter and its light magnifier. Units are removable for direct light readings. Priced at $1.25, they are introduced by The FR Corp., 951 Brook Ave., New York 56.

FLASH

MINOX FLASH ADAPTER for Minox BC and electronic flash units enables these units to be used with any flash synchronized camera. The adapter fits standard accessory shoes or may be screwed to the retaining screw of a flash bracket. Kling Photo Corp., 257 Fourth Ave., New York 10, announces the price at $6.95.

NO. 24P is a high voltage electronic photoflash battery rated at 240 volts. It is equipped with dual terminals for use with spring loaded needle contacts and single pin plugs, so that it can be used on all types of electronic flash batteries requiring

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C—OPTA-VUE SLIDE FILES, contain FILM-GARD®, new chemical that adds years to slide life. Handsome, compact, lightweight.

No. 300 for 300 slides, 35mm or super slide $2.95

No. 150 for 150 slides, 2¼ x 2¼ .. $2.95

D—OPTA-MOUNTS, lifetime slide binders, with pre-washed glass and Film-Gard® treated plastic, snap together quickly, easily.

LP-35 for 35mm & super slides—
20, $1.95; 100, $8.95

LP-2¼ for 2¼ x 2¼ slides—
12, $1.95; 48, $7.50

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STYLOPHOT is the name of a subminiature fountain-pen type camera which uses 16-mm or double 8-mm color and black-and-white films in 18-exposure daylight loading cartridges. Eye-level optical viewfinder shows a 10x10-mm image. Combined shutter cocking and film advance is automatic, as is the exposure counter. Double exposure device is also featured and perfect black-and-white 7x7-in. enlargements are claimed. The Standard model with a 27-mm *f*/6.3 lens and a 1/50th-sec shutter is priced at $12.50, with case. The DeLuxe model, with a 27-mm *f*/3.5 lens, standard or electronic flash synchronization, and a 1/75-sec shutter is priced at $24.95; case, $2.95. Distributor is Silver Bells Ltd., 600 16th St., Oakland 12, Calif.

CAMERA ACCESSORIES

PATHE 16-mm movie camera accessories are announced by Royal Photo Dist., 78 W. 47th St., New York 36. They include a 6-v variable speed electric motor, a tachometer, matte box, shoulder brace with trigger release, time lapse equipment, synchronous motor, close-up bellows, and microscope adapters. More information available from Royal.

B&J COLOROLL is a 2¼x3¼ roll-film adapter back designed for use on 5x7 or 8x10 view or portrait cameras. The back is fitted with a groundglass focusing panel with a quick-shift feature which centers the adapter over the optical center of the lens after focusing. It can be set to make 8, 12, or 16 exposures on a roll of 120 film. The adapter back is removable from the carriage frame and is replaceable with another back with a different type of film. Prices: for 5x7 cameras, $69.50; for 8x10 cameras, $74.50. Specify camera model when ordering. Extra adapter backs available at $18.75. Information available from Burke & James, Inc., 321 S. Wabash Ave., Chicago 4.

LENSES

EXAKTA photographers are offered a new 4-element 35-mm Primagon *f*/4.5 lens. Focusing from 1.4 ft, it has six diaphragm stops from *f*/4.5 to *f*/22, accepts Series 8 filters and adapters, and has a depth-of-field scale. Price, $59.50. More information from Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

ULTRA-FAST WIDE-ANGLE movie lens, the 15-mm B&H Angenieux *f*/1.3, is announced by Bell & Howell, 7100 McCormick Rd., Chicago 45. It focuses down to 10 in. and can be stopped down to *f*/16, with clickstop diaphragm. Orientation ring at the rear of the barrel permits maximum visibility of focusing and aperture scales. Price, with front and rear screw-in lens caps and Series 5.5 filter retaining ring, $159.50. Retro-focus viewfinder is available at $12.95.

A WIDE-ANGLE lens, the 35-mm Accura *f*/3.5 for Leica and Canon cameras, has clickstops, is coated and couples to the camera's rangefinder. Front threads accept standard filters or Series VI accessories. Prices are $44.95 for the Leica M3 model and $39.95 for Canon and other Leica models. Distributor is Spiratone, Inc., 135-06 Northern Blvd., Flushing, N. Y.

2x TELEPHOTO attachment for Bell & Howell 20-mm lenses fits the 16-mm Electric Eye movie camera and the Sunomatic lenses on the 200 series without affecting the automatic exposure features of these cameras. When used on the *f*/2.5 universal focus lens, no focusing is required. With the *f*/1.9 focusing mount lens, the lens is focused according to figures engraved on the attachment collar. It takes Series 7 filters. Price, with front and rear screw-on lens caps, $89.95. A matching 40-mm viewfinder is priced at $10.50. Manufacturer is Bell & Howell, 7100 McCormick Rd., Chicago 45.

EXPOSURE METERS

EXPOTEL 64 is a photoelectric exposure meter which can be used with a 64x booster for incident light readings. The dial gives conventional, LVS, Polaroid, and movie camera settings. Aperture range is from *f*/1 to *f*/32 and shutter speeds range from 100 to 1/1000 sec. Under certain conditions, the meter is a direct-reading type. Priced at $9.95, it is distributed by Photographic Imp. and Dist. Corp., 150 Broadway, New York 6.

INCIDENT LIGHT ATTACHMENTS for the FR exposure meter slip into position before the light sensitive cells of both the meter and its light magnifier. Units are removable for direct light readings. Priced at $1.25, they are introduced by The FR Corp., 951 Brook Ave., New York 56.

FLASH

MINOX FLASH ADAPTER for Minox BC and electronic flash units enables these units to be used with any flash synchronized camera. The adapter fits standard accessory shoes or may be screwed to the retaining screw of a flash bracket. Kling Photo Corp., 257 Fourth Ave., New York 10, announces the price at $6.95.

NO. 24P is a high voltage electronic photoflash battery rated at 240 volts. It is equipped with dual terminals for use with spring loaded needle contacts and single pin plugs, so that it can be used on all types of electronic flash batteries requiring

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Cambridge Color Laboratories
445 Concord Ave., Cambridge, Mass.

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CinemArt Studios Inc.
2503 E. 38th St., Minneapolis 6, Minn.

Color Corporation of America
43 W. 61st St., New York, New York

Color Technique, Inc.
100 East Ohio St., Chicago 11, Ill.

Colorfax
1160-P Bonifant St., Silver Spring, Md.

Robert Crandall Associates Inc.
58 W. 47th St., New York 36, N. Y.

Finley's Color Laboratory
2120 W. Beverly Blvd., Montebello, Calif.

Lance Colorfilm Processing
185 Court St., Brooklyn, N. Y.

Rountree Color Lab
2449 Eliot, Denver, Colo.

Technicolor
Hollywood-New York

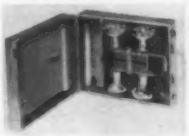
a, battery of this voltage. Price is $7.95. Another battery, No. 51P, has a rating of 510 volts and is suited for all units requiring a battery of this very high voltage. Price is $15.95. Both batteries are made by Bright Star Ind., Clifton, N. J.

TRIPODS

ASCOR S506 is an all-metal, counter-balanced bi-post studio camera stand. Tilt-mount brackets provide flexibility of camera movement. Free-rolling casters are rubber-covered, foot treadle has a locking device, and light units may be added to the stand. Priced at $295, it is a product of American Speedlight Corp., 63-01 Metropolitan Ave., Middle Village 79, L. I., N. Y.

TRAVELITE DE-LUXE is a new model of the Travelite tripod. It is similar to its predecessor (four-section legs and small enough to fit into a pro-bag or suitcase) but has the addition of a crank-operated elevator. Height, extended, 58½ in.; telescoped, 14¼ in. Weight is 2½ lb. Price is $23.95 and more information is available from the manufacturer, Quick-Set, Inc., 8121 N. Central Park Ave., Skokie, Ill.

LIGHTING EQUIPMENT



#375M POWELITE is a four-lamp folding bar-light which fits into a carrying case measuring 15x 12½ in. The unit has an instant-mount bracket and porcelain sockets. The case also has space for the camera, filters, film, and other accessories. Price is $16.95; with lamps, $21.95. Information is available from the manufacturer, Powell Products, Inc., 4550 W. Washington Blvd., Chicago 24, Ill.

PROJECTING & VIEWING EQUIPMENT

SOUNDVIEW PS-65F is an automatic, push-button controlled filmstrip projector which also accepts 2x2 and Bantam slides but with manual operation. Illumination is supplied by a 500-watt lamp. Priced at $117.50, it is manufactured by Victor Animatograph Corp., Plainville, Conn.

MODEL 22 is the name of a fixed-focus automatic table viewer accepting all transparencies in 2x2 mounts. An automatic feed holds 25 slides, passes them through the viewer (viewing surface is 4-in.) and stacks them in the same order, ready for another showing. Groundglass lenses are claimed to be distortion-free. Other features are battery or 110-volt operation, 12-ft cord which can be stored in the viewer base, three levels of illumination, and adjustable viewing angle. Price, $29.50. Manufacturer is Villa Mfg. Co., 710 17th St., North Chicago, Ill.

EMDE 2x2 aluminum frame and foil masks to accommodate the recently introduced 1⅛x1⅛-in. transparencies are announced by Yankee Photo Prods., Inc., 2040 Stoner Ave., Los Angeles 25. A box of 20 frames, 20 foils, and 40 pieces of glass is $2; box of 100 frames, 100 foils, 200 pieces of glass, $8.

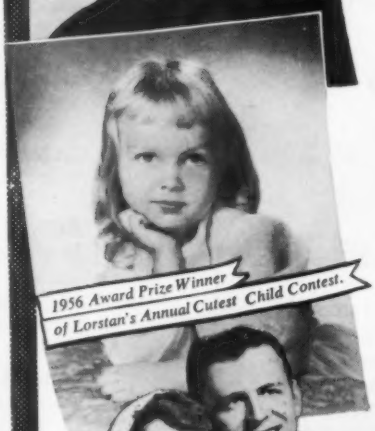
YANKEE SLIDE TRAYS with amber plastic covers have been redesigned to fit a greater number of automatic changers. In addition to TDC and Viewlex, the same

(*Continued on page* 110)

Here's Positive PROOF

LORSTAN STUDIOS

Originally a modest studio in a small mid-western town. LORSTAN now operates 31 studios doing BIG BUSINESS in fine portrait photography from New York to Washington, D.C. Pictured here is the Trenton Branch in New Jersey.



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LORSTAN STUDIOS, largest portrait chain in the East, chooses NYI graduates — to grow with the firm

A word to you from the Vice President of Lorstan

Mr. Sidney L. Lancit, dynamic LORSTAN executive, is never too occupied to offer some good advice to those interested in photography. "Go to a good school first! When we employ you, we at LORSTAN help you learn by experience—but first you must get the important technical background. We have a number of NYI graduates with us now. Trained men can rise to the top . . . and often do. Many of our employees have already been with us 10, 15, 20 years, because there's always room to grow."

A word to you from the Personnel Manager

LORSTAN's Personnel Manager has a standing order with NYI for qualified graduates. He says: "For those men and women with the qualities we seek, we will *create* an opening. In addition to the fine jobs for photographers, we need good technicians, colorists, plus non-technical personnel: studio receptionists and representatives. For all, NYI offers excellent preparation."

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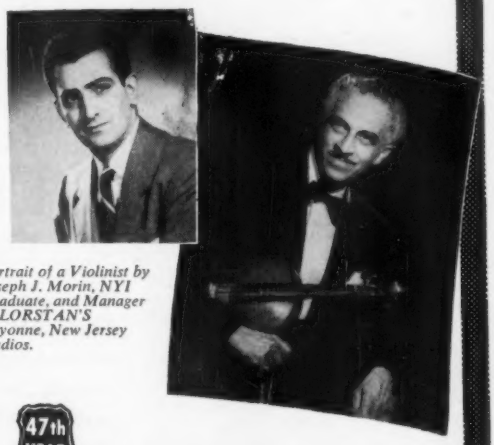

Portrait of a Violinist by Joseph J. Morin, NYI Graduate, and Manager of LORSTAN'S Bayonne, New Jersey studios.

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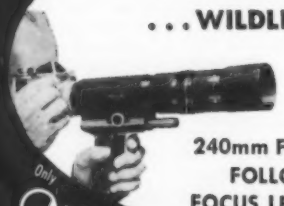

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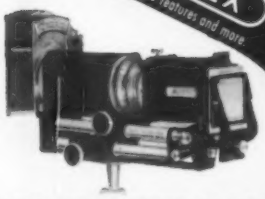

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The Range

Editorial

Hollow Hollywood

A VISIT to Hollywood—made necessary by the doings on page 76—was a timely reminder that the movie capital is still world headquarters for photographic flim-flam. If movies seem to be more realistic than they used to be it is probably because the studios' counterfeiters have grown more skillful.

Although in recent years more movies have been made on location in foreign lands, economic pressures have stepped up the use of faked studio replicas. A striking case in point was the battlefield created in one of Warner Bros.' huge sound studios for *Darby's Rangers*, the film in which Venetia Stevenson will make her screen debut. Thousands of tons of earth were carted into this studio to simulate a battlefield complete with trees, vegetation, and authentic mud. The entire area was encircled by an enormous painted sky. The cost of all this was prodigious, but the studio economists point out that delays caused by weather on location could be far more costly. Here everything was under control.

Roaming around Warner Bros.' fabulous acres one found constant reminders that Hollywood technicians are masters of fabrication, that most of what we see on theater screens is a contrived illusion. Sometimes, of course, the fabricators' skill falls short of the mark as when the plastic whale in *Moby Dick* spoiled what could have been one of the great movies of all time. Might that also be the fate of Hemingway's *The Old Man and the Sea*, which is now being filmed? The question arose as we watched Warner craftsmen fashioning plastic sharks with pliable tails to be maneuvered by skin divers concealed inside.

Nearly everything that looks solid on screen is hollow inside. The cameraman, a slave to this conspiracy, is so busy trying to make the counterfeit look real that he has lost all touch with life and reality.—*Bruce Downes*

Next month

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PLUS

Is the Color Revolution Underway?

—a 6-page report on **Type C** printing

and

Results of latest **CHALLENGE** competition

finder

News and comment by the editors

We cross the country to visit Venetia

At last the secret is out. The world knows who is its most photogenic girl. The search has been long and taxing, but not without its compensations. One of them, at least for editor **Bruce Downes**, was a flight to Hollywood to meet **Venetia Stevenson**, who was at work on the film *Darby's Rangers* on the Warner Bros. premises. He also talked with dynamic director **William Wellman**, who was working on the movie. It's inconceivable that you haven't already looked for the "most photogenic" story, but if you're a *Rangefinder*-first reader, look for the feature on pages 76-79.

DOWNES, STEVENSON, WELLMAN
On the Coast, a toast to the "most."

Lower-priced color prints

Since the advent of Kodak's Type C color printing material, thousands of professionals and amateurs have been gratified at the fine results it produces at moderate cost—compared with previously used methods. But the price has still not come low enough to permit most of us to make all the prints we'd like. The Evans Color Laboratory has made a big jump in that direction, though. It is offering a variety of services, mostly aimed at commercial photographers, based on the inclusion of a gray-card exposure on each roll. This eliminates much trial and error, and enables Evans to offer an 8x10 Type C print for as little as $6. This might be a tip to anyone who makes quantities of prints in his own darkroom. If you're interested in Evans' service, write first for information. The address: 41-37 24th St., Long Island City 1, N. Y.

German industry VIP

In his first visit to the United States in 22 years, **Dr. Ernst Leitz**, president of E. Leitz, Inc., Wetzlar, whose grandfather founded the illustrious concern, met representatives of the American photographic consumer magazines at a luncheon in New York's University Club on June 10. The distinguished visitor whose principal operating responsibility is production outlined the progress that his company is making in maintaining Leica camera and lens quality standards in the face of continuing shortages of skilled workers. Dr. Leitz referred to the fact that the facilities of the company's plant at Midland, Ontario, are being used to meet the demand for lenses and that an auxiliary plant at Rastatt, in southern Germany, is being readied to contribute to the accelerated production program. As for optics, Dr. Leitz expressed the opinion that even better imaging will be achieved by his company's lenses in the future by the use of the newer optical glasses and the application of electronic computers to the geometry of their computation. In our picture, with Dr. Leitz is **Henry Mann**, president of E. Leitz, Inc., New York.

DR. LEITZ & U. S. AIDE
"Even better imaging . . . in the future."

Biggest still-life?

If you scan advertising photographs looking for fresh ideas and new techniques, your eye has probably been caught by a current series in praise of Seagram's gin—big, wide tabletops with clever plaster figures and fine landscaping. Roy S. Durstine, Inc., the agency responsible, says such pictures "have never before been executed on so grand a scale and with such meticulous detail and variety of props." The series was almost a year in planning and preparation, and the plans of action would do credit to a brigadier general. **Ted Tinker**

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- Newest advanced design water-proofed photoelectric cell, combined with highly sensitive, shock-resistant microammeter
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SEKONIC L-21

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Brockway Camera Corporation, 1114 First Ave., New York 21, N. Y.
West, Alaska and Hawaii: Ponder & Best, Inc., 814 No. Cole Ave., Hollywood 38, Calif.
Servicing: Kanematsu-Sekonic Service Dept., 150 Broadway, New York 38, N. Y.
Canada: W. CARSEN & CO. LTD., Toronto

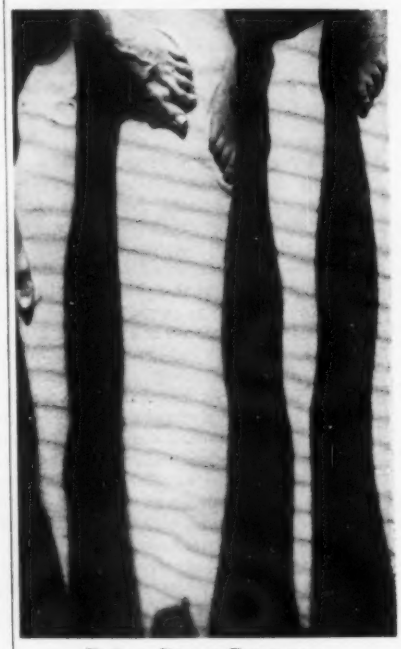
(*Tabletop Holocaust*, POP PHOTO, Oct. 1953) made settings and props; **Gleb Derujinsky** created the figures; **John Hawkins** made the trees; **Edward Patston** and **George Lazarnick** took the pictures. The

LAZARNICK AND COLLABORATORS
So grand a scale, such meticulous detail.

latter is shown in our picture behind the camera; others, left to right: Tinker, assistant **Foster Ensminger**, art director **Harvey Spooner**. Why no real bottle and glasses in the setup? There was a problem of scale, and they had to be shot separately and stripped into the finished transparency.

Satellite's progress

Our contact with the photography of eastern Europe in the past decade has seemed to demonstrate that all of the



FROM A POLISH EXHIBITION
Not all is for the State.

prewar pictorialist tradition was being retained, with the addition of a great deal of "social consciousness" and "art for the State's sake." This impression was largely shattered a few weeks ago when we received a notice and a half dozen

(*Continued on page 106*)

World Traveler–the Superb Bolex Movie Camera

Trust the Swiss craftsmanship of a Bolex for the refinements and precision that will make your travel movies clearer, easier, vastly more satisfying. Designed for unusual shooting convenience, Bolex 8mm cameras provide you with more features than other cameras, including such refinements as seven speeds for special effects, optical viewfinder, geared footage counter instead of the customary spring device, instant stop on rundown, and many other touches you expect only from the Swiss. Comparable only to the finest Swiss watch for craftsmanship, your Bolex comes to you from the house of Paillard, makers of Swiss precision mechanisms since 1814. Prices for the Bolex 8 and 16mm movie cameras range from $89.95 for the single lens 8mm model C-8 to $854.50 for the new 16mm, H-16 Reflex. (Camera shown is the 8 mm B-8 with Yvar ½" F:1.9 and 1½" F:2.8 lenses, at $222 complete.) Write today for literature and the name of your nearest Bolex dealer.

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35-mm issue—

Should photographers overshoot?

By ARNOLD EAGLE

Do you feel guilty about taking many pictures of a single his original approach to a problem that especially plagues

I had just finished talking on creative photography to a group of professional photographers when a young local news photographer got up and said, "What is so creative about shooting a hundred pictures of a subject and then picking one good shot? Anybody should be able to do that. If a photographer thinks he's good, why can't he take one single shot and be satisfied with it?" I was just about ready to give him the stock answer: "Film is the cheapest item on an assignment and the photographer's and subject's time is much more valuable, and to be sure, a photographer likes to cover himself so he does not have to reshoot." But I stopped because I realized that this would only be an admission which would reinforce the common feeling that overcoverage of a subject means a lack of self-confidence and that we only shoot a lot because we are not sure of our ability. Besides, an inferiority complex is not a very positive propelling motive for creative photography.

Most photographers who consider photography a creative medium feel uneasy about overshooting and most of them feel guilty for wasting material and time. They feel self-critical about it as though it were a personal weakness. Unfortunately, words like "overshooting" and "overcoverage" seem to imply waste. But the kind of overshooting I would like to discuss is creative. For this there does not seem to be a suitable word. To understand this kind of shooting we have to analyze the mechanics of creative thinking.

The creative process is a universal one and the same forces are in action when the individual is a creative research scientist, a creative inventor, a creative painter, a creative mathematician, or a creative photographer. The scientific explanation of how creative ideas are born, or for that matter the mechanics of thinking as a whole, is not very precise, although we do know that the idea that comes into our consciousness is a result of some internal or external stimulus. Some sort of association is necessary and a thought is usually part of a chain reaction. Some of the most original and creative ideas are born when one is least concerned with the problem or has apparently completely forgotten the problem itself. These ideas can appear when we are shaving or driving a car. But new ideas do not appear from (*Continued on page* 108)

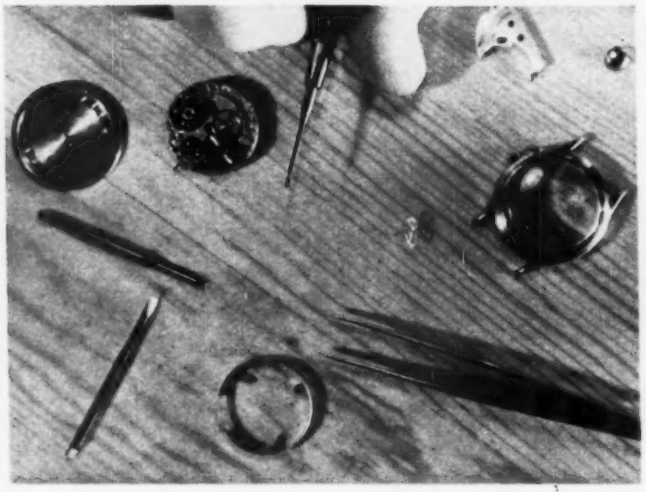
part 2

subject? A noted professional and teacher presents

the man with a 35-mm camera.

←
Taken at 3½ feet—as close as the majority of 35-mm cameras will focus. Image-to-subject reproduction ratio is 1:20. These four pictures were all made with a 50-mm lens at f/16.

Camera moves in for close-up, lens 12 inches from subject. The 1:5 reproduction ratio calls for a 1.4X exposure factor.



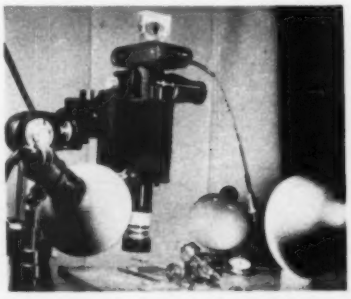
35-mm CLOSE PHOTOGRAPHY

Here are the facts, figures, and techniques to help you explore an intimate new world with your camera

Beware these five basic problems

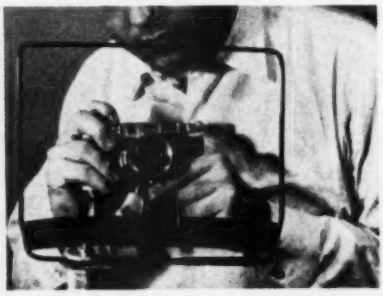
LIGHTING

You'll need lots of light. And don't let heat from extra-close lights damage camera or subject.

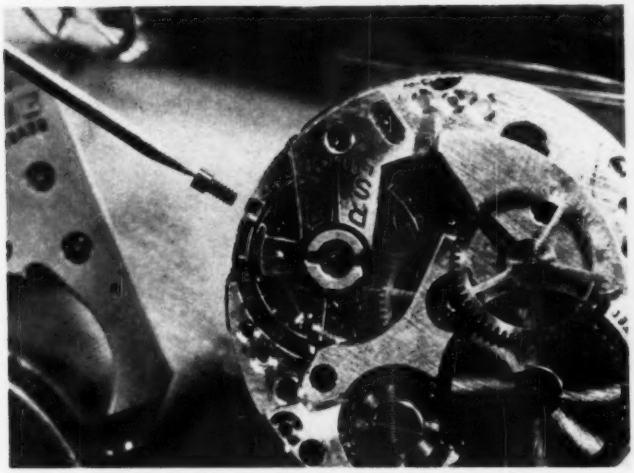


FRAMING

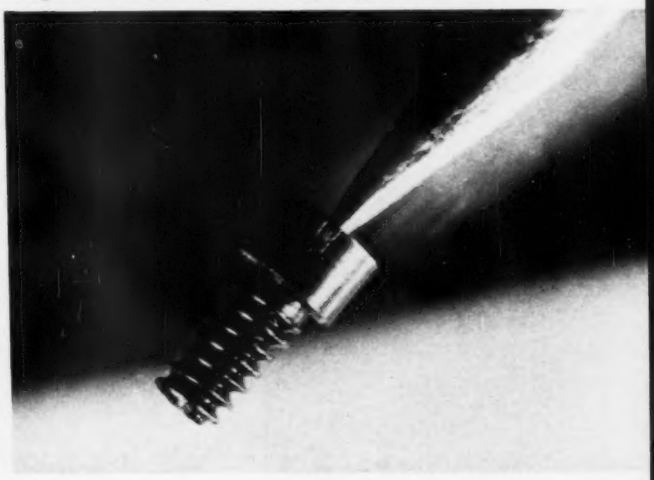
Framing must be quite exact for small subject sizes. Here a homemade focal frame indicates a 4x6-inch subject area.



Here a 1:1 reproduction ratio gives life-size image. Lens-to-subject distance is 4 inches and the exposure factor 4X.



Macrophotograph shows tiny 2-mm screw. Lens-to-subject 2.4 inches, 5:1 ratio, exposure factor 36X.



-UP

By BOB SCHWALBERG

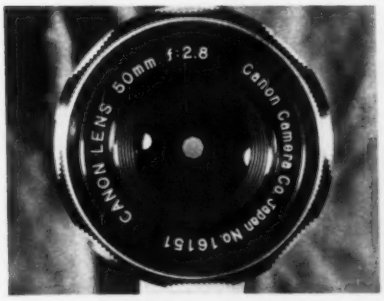
Photographs on these two pages by the author

In practically every nook and cranny of science, industry, and technology today 35-mm close-up photography is being relied upon increasingly as a dependable recording medium, a vital means of communication, and an invaluable research tool. To an increasing number of amateur photographers, the close-close shot, frequently made with the camera lens in imminent danger of collision with its Lilliputian subject matter, presents a tremendously fascinating, and ofttimes frustrating, challenge that cannot be denied.

From close-ups to macro (a word we'll define a bit later) these seekers of big images from little subjects explore the intimacy of miniature reality which they delight in magnifying, sometimes to the point of abstraction. Probably the largest individual group of up-close 35ers are flower photog-

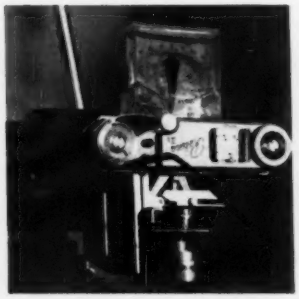
DEPTH OF FIELD

Small apertures are a must for close-ups. Depth of field is practically nonexistent at these small working distances



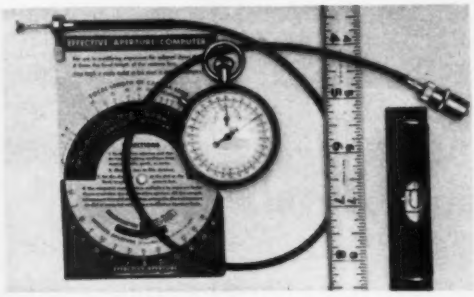
VIBRATION

The slightest vibration can be ruinous. A spirit level, above, reveals any camera movement.

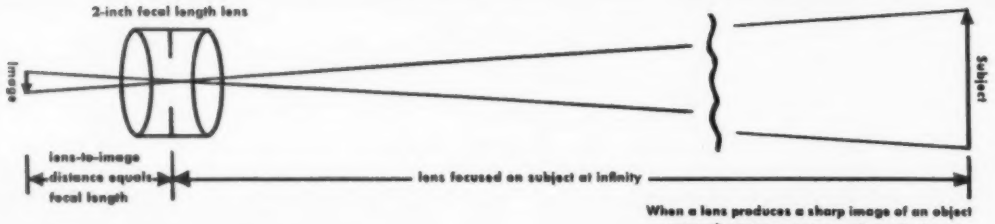


LONG EXPOSURE

Small apertures and exposure increases for effective aperture almost always mean long exposures. Here are a few tools that can help you.

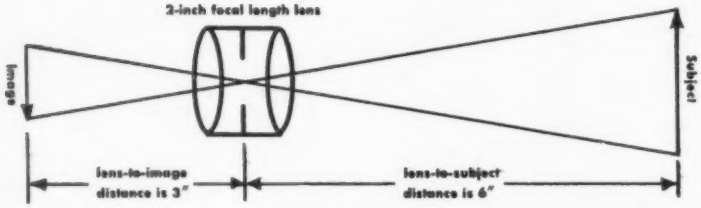


HOW LENSES DETERMINE IMAGE SIZE



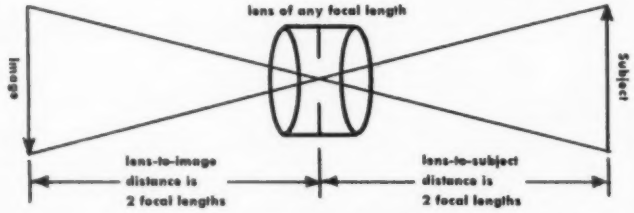
When a lens produces a sharp image of an object at infinity*, distance between the optical center of the lens and the image (or film) plane is the **FOCAL LENGTH** of that lens.

*"Infinity" is accepted as any great distance, usually not less than 2000X the focal length.



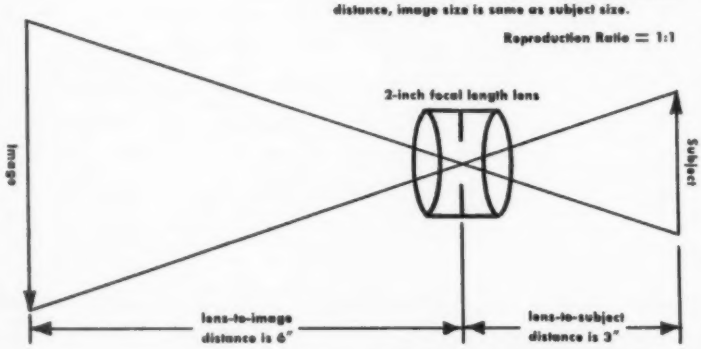
When lens-to-image distance is smaller than lens-to-subject distance, image is always smaller than life-size.

$$\text{Reproduction Ratio} = \frac{\text{image size}}{\text{object size}} = \frac{\text{lens-to-image distance}}{\text{lens-to-subject distance}} = \frac{3}{6} = 1{:}2$$



When lens-to-image distance is equal to lens-to-film distance, image size is same as subject size.

Reproduction Ratio = 1:1



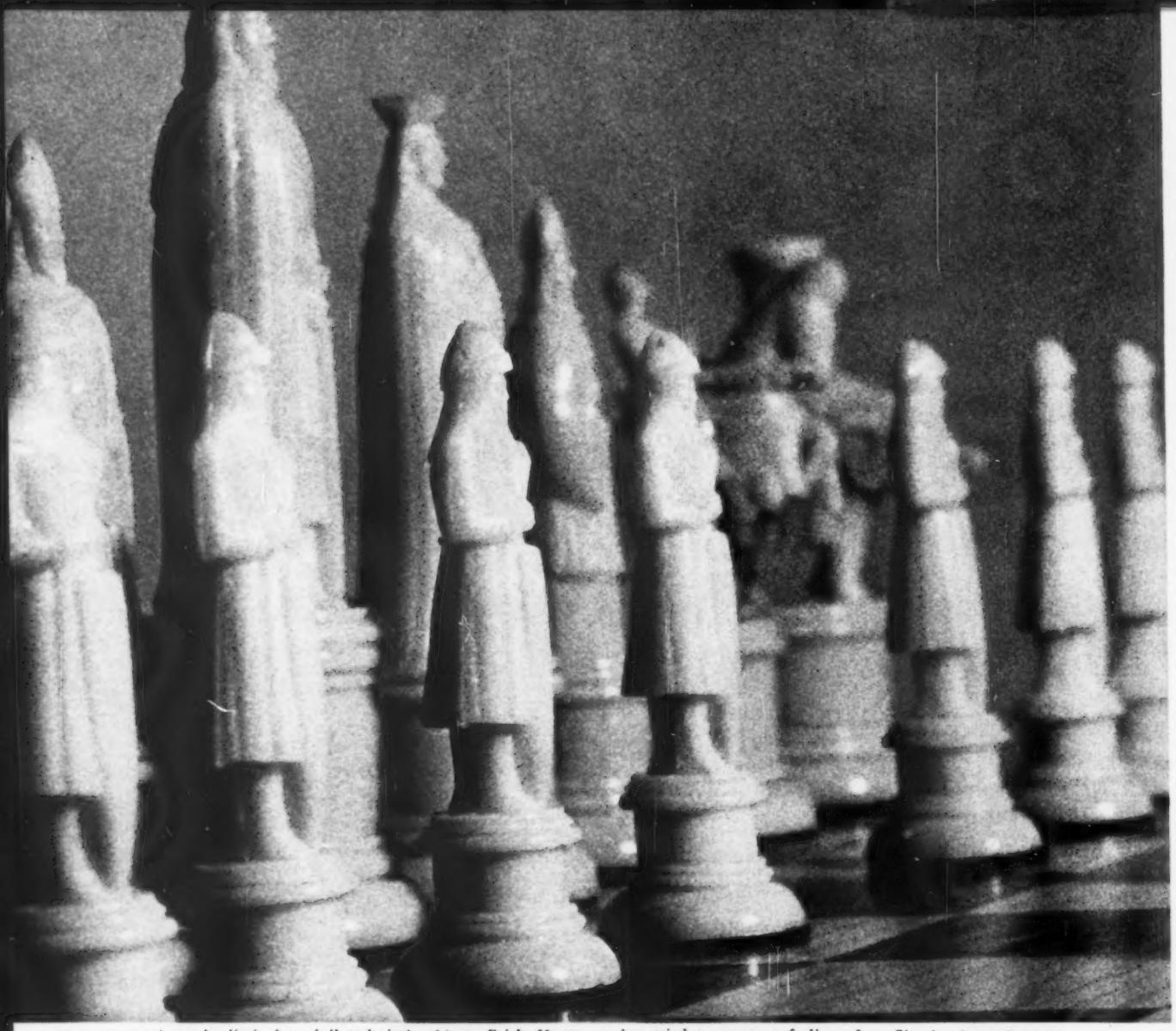
As soon as lens-to-image distance becomes greater than lens-to-subject distance, image is larger than life-size.

$$\text{Reproduction Ratio} = \frac{\text{image size}}{\text{object size}} = \frac{\text{lens-to-image distance}}{\text{lens-to-subject distance}} = \frac{6}{3} = 2{:}1$$

raphers who work at modest magnifications utilizing camera accessories costing as little as a few dollars and as much as the budget—anyone's budget!—can bear. Like their technically minded brothers-in-bellows-extension in science and industry, these spare-time macro mechanics work largely in color and, happily to a far lesser extent, they've learned the same harsh lesson: *THE CLOSER THE CAMERA TO THE SUBJECT, THE SMALLER THE IMAGE FIELD COVERED, THE GREATER THE MAGNIFICATION, THE SHALLOWER THE DEPTH OF FIELD, AND THE MORE CONSIDERABLE AND VEXATIOUS THE PROBLEMS.*

(*Continued on page* 118)

This informal close-up by Al Gruen was shot of his son Peter. He used a Praktina FX camera with close-up bellows attachment.

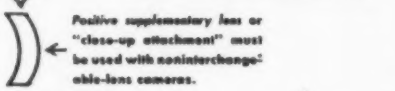


Close-ups need not be limited to dull technical subjects. Erich Hartmann has tried to create a feeling of conflict in these chessmen.

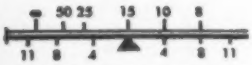
THESE ARE THE TYPES OF CLOSE-UP ACCESSORIES

NONINTERCHANGEABLE-LENS CAMERA

No rangefinder | Coupled rangefinder | Single-lens reflex

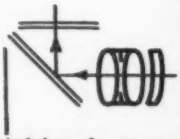


Positive supplementary lens or "close-up attachment" must be used with noninterchangeable-lens cameras.



Most common focusing method is distance-scale setting. Measure lens-to-subject distance, then refer to supplementary lens data table to obtain proper distance-scale setting.

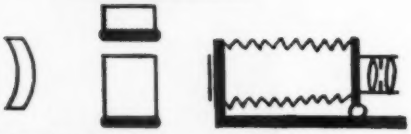
For use with coupled-rangefinder cameras, this optical viewing-focusing close-up device consists of supplementary lens and over-size optical lens-prism.



The single-lens reflex camera has its own through-the-lens groundglass focusing and viewing system.

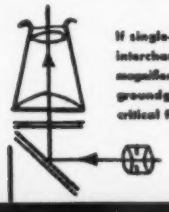
INTERCHANGEABLE-LENS CAMERA

Single-lens reflex



Supplementary lens *Extension tubes* *Focusing bellows*

All close-up attachments for focusing image can be used on the single-lens reflex camera.

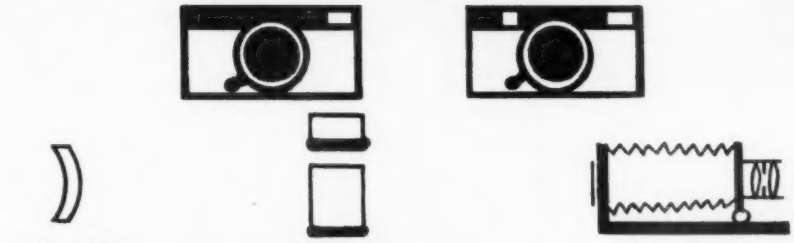


If single-lens reflex viewer is interchangeable, a high-power magnifier can be placed over groundglass, permitting more critical focusing.

Choice depends on the 35-mm camera you have and the work you plan to do

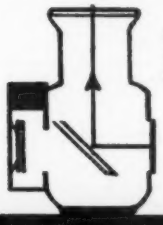
INTERCHANGEABLE-LENS CAMERA

No rangefinder — Coupled rangefinder

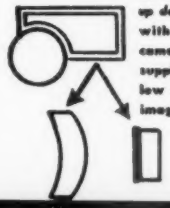


Supplementary lens — *Extension tubes* — *Focusing bellows*

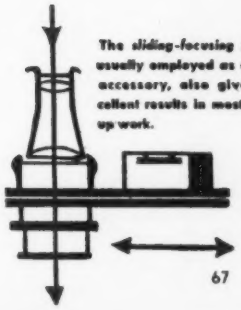
Here, some means of viewing and focusing must be provided, such as the reflex focusing housing.



Reflex focusing housing converts these cameras to through-the-lens focusing.



Optical viewing-focusing close-up devices can be used only with coupled-rangefinder cameras. It may use either a supplementary lens or shallow extension tube to bring image into focus.



The *sliding-focusing mount*, usually employed as a copy accessory, also gives excellent results in most close-up work.

HOW DIFFERENT FOCAL LENGTHS PRODUCE THE SAME IMAGE SIZE

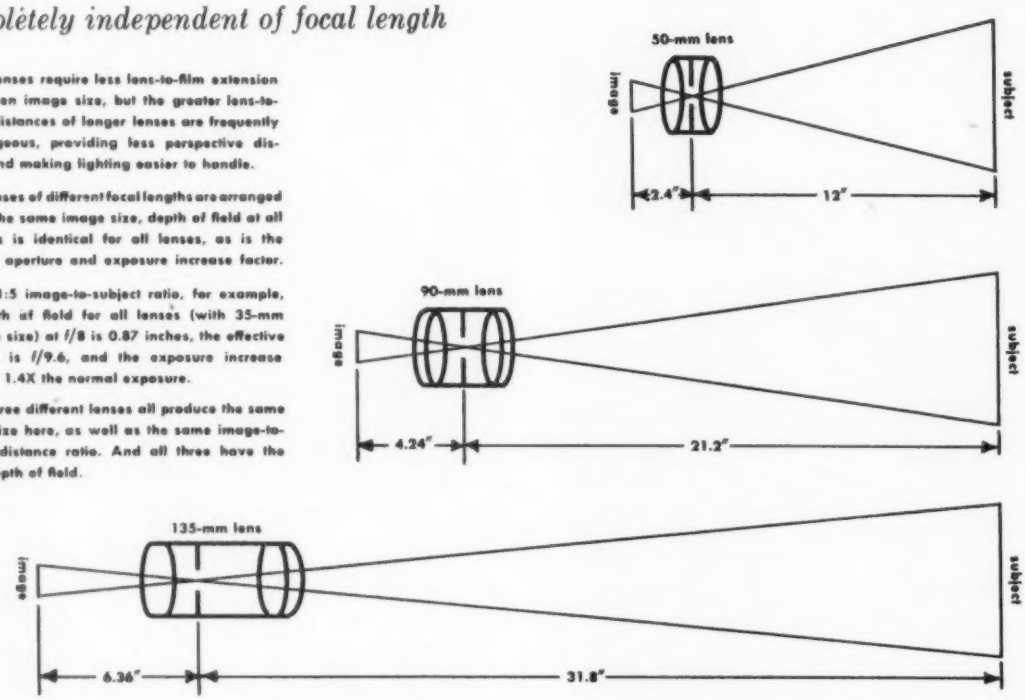
Image size is fixed by the ratio between the image distance and object distance—completely independent of focal length

Shorter lenses require less lens-to-film extension for a given image size, but the greater lens-to-subject distances of longer lenses are frequently advantageous, providing less perspective distortion and making lighting easier to handle.

When lenses of different focal lengths are arranged to give the same image size, depth of field at all apertures is identical for all lenses, as is the effective aperture and exposure increase factor.

With a 1:5 image-to-subject ratio, for example, the depth of field for all lenses (with 35-mm negative size) at f/8 is 0.87 inches, the effective aperture is f/9.6, and the exposure increase factor is 1.4X the normal exposure.

These three different lenses all produce the same image size here, as well as the same image-to-subject distance ratio. And all three have the same depth of field.



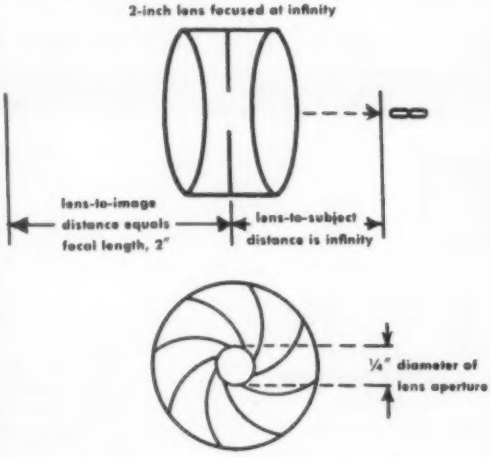
$$\text{Reproduction Ratio} = \frac{\text{image size}}{\text{subject size}} = \frac{\text{lens-to-image distance}}{\text{lens-to-subject distance}} = \frac{2.4''}{12''} = \frac{4.24''}{21.2''} = \frac{6.36''}{31.8''} = 1{:}5 \quad \text{for all lenses}$$

HOW TO DETERMINE EFFECTIVE APERTURE

When you move in close, the f-stops marked on your lens no longer have their normal values

The *marked lens apertures* (f-stops) are determined by the formula:

$$\text{Marked Aperture} = \frac{\text{focal length}}{\text{diameter of lens aperture}} = \frac{2}{\frac{1}{4}} = f/8$$

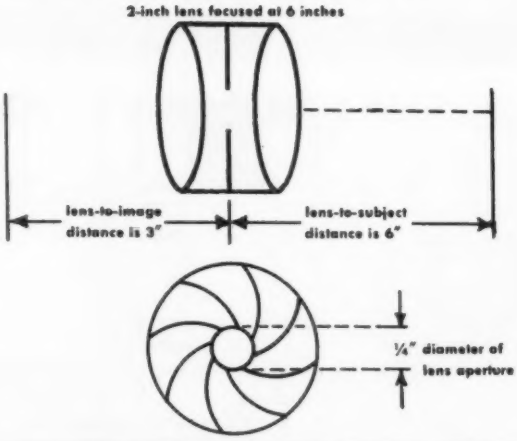


But in close-up work the marked apertures are not correct.

The *effective aperture* can be determined by this formula:

$$\text{Effective Aperture} = \frac{\text{lens-to-image distance}}{\text{diameter of lens aperture}} = \frac{3}{\frac{1}{4}} = f/12$$

So, when a 2-inch lens is focused at 6 inches, lens set at a marked f/8 actually gives the effect of f/12.

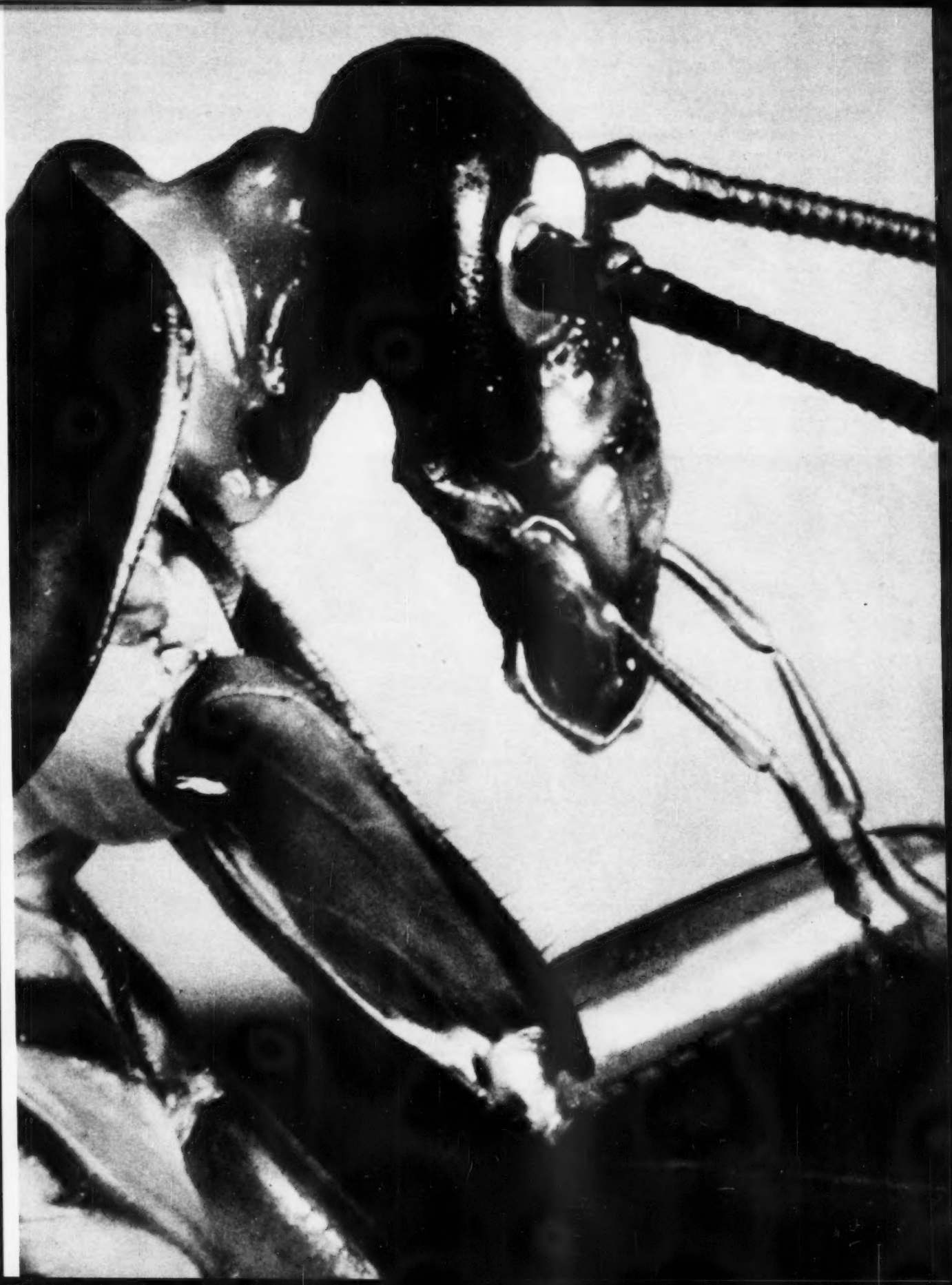


Two shortcuts for calculating correct exposure

$$\text{Effective Aperture} = \frac{\text{marked aperture X lens-to-film distance}}{\text{lens focal length}} = \frac{8 \times 3}{2} = f/12$$

$$\text{Exposure Increase Factor} = \frac{(\text{lens-to-image distance})^2}{(\text{focal length})^2} = \frac{3 \times 3}{2 \times 2} = \frac{9}{4} = 2.25X$$

Roman Vishniac made this spectacular macrophotograph with Leica IIIc camera, 50-mm Elmar f/3.5 lens, extension tubes, and Visoflex housing.



PLANNED PORTRAITS

"This picture is the reward for getting up at five a.m. At dawn and sunset the low sun and reflection from the water provide dramatic lighting. We were engaged in a NATO exercise in the Mediterranean, and dawn was the time when things were popping. With Rear Admiral Robert Burns Pirie is his son Robin, an ensign."

To a photojournalist, the ideal portrait is one in which the subject appears to be totally unaware of the camera's presence, completely at ease and spontaneous in expression. The ideal instrument for such a portrait is the 35-mm camera, essentially unobtrusive, with an array of long-focus lenses for undistorted head shots, with a big film load for fast and fumble-free shooting.

The more experience I have directing people in movies or stills, the more I become convinced that directing is usually a fatal mistake except when working with expert and experienced actors. I once used 8x10, with a variety of lights which required "hold it" poses, then graduated to flash which could catch a fleeting expression, and have been progressing further in that direction ever since. I am not alone; the whole journalistic approach has begun to make serious inroads even into advertising photography—for years a stronghold of the painfully posed picture. (*Continued on page* 111)

WITH A CANDID LOOK

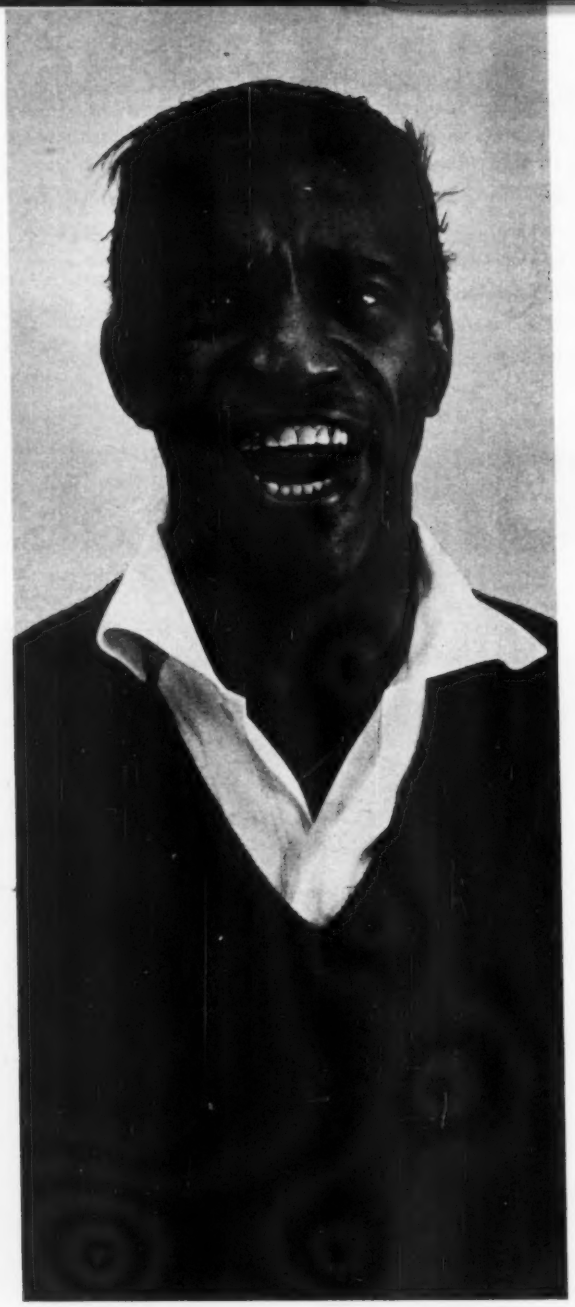
By BARRETT GALLAGHER

Photographs by the author

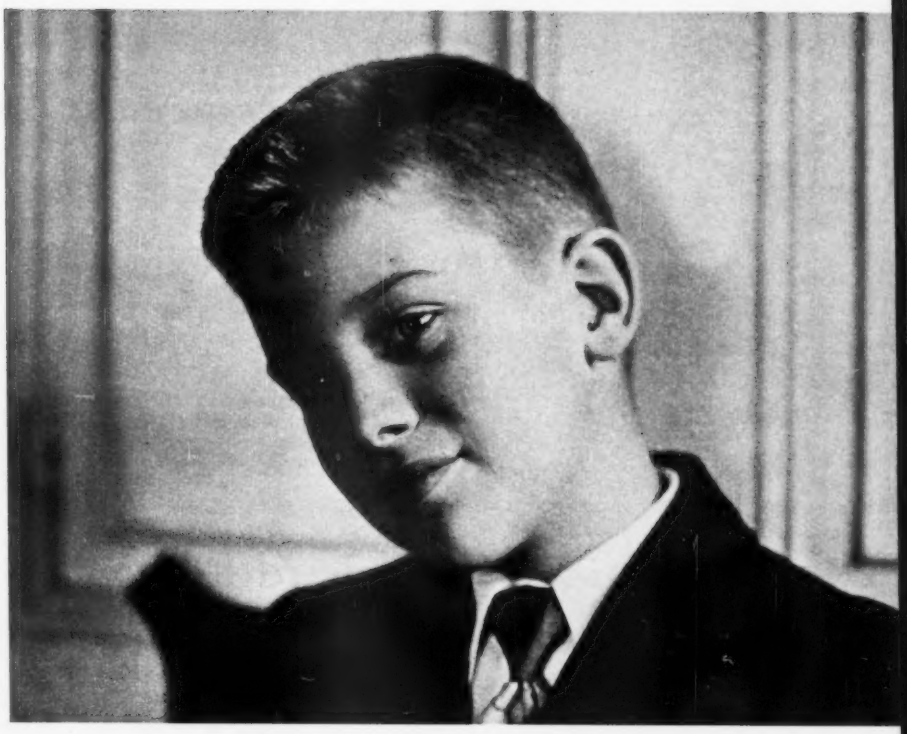
"A sure way to guarantee an unposed portrait is to catch your subject on the fly. Mitch Miller was walking through his living room, talking to a friend, unaware that there was a camera present. A long-focus lens lets you reach out from a distance, but depth of field and movement are greater problems. Exakta, 90-mm lens."

continued

"Sometimes the subject almost seems to be conversing with the camera itself. Here Dr. Walter R. Dornberger, specialist in guided missiles with Bell Aircraft Corp., was telling us as much as security permitted about the company's rocket testing program. We were in the central recording room of the rocket lab, and electronic flash bounced off a big sheet of white paper gave the strong, directional light that lent drama to the shot. Dr. Dornberger was formerly a German rocket expert and commander of a V-2 center."



"I have always maintained that it takes an actor of considerable stature to look and act naturally when posing for pictures. Sammy Davis, Jr., qualifies. We wanted to catch his vigor and intensity for a magazine picture story. Watching him perform, we noted the lyric he sang at a particularly expressive moment, and it was easy to get him to recreate it in the studio later, under bounce speedlight. A long-focus objective made possible a close-up without working too near the singer. Sammy, a mighty photographer himself, admired the 90-mm f/1.9 lens on the Exakta."



"A formal portrait of nephew Barry for Grandmother—which means coat, tie, and hair comb. We usually try to get children doing something, but this picture did not permit that. We took seven almost identical exposures, waiting for the characteristic tilt of the head that would make a portrait. There was available light from three sides on an open porch, and we experimented a great deal with angle of light before shooting."

"Lawyer George Link, Jr. (right). It helps to have a man in his own environment, and to have someone speak to him to evoke a spontaneous expression; my wife helped with this. We used Rolleiflex and two direct flash units, at front and side. For the couple (far right), flash was bounced. These were professional models, posing for an ad, and they are often the hardest to work with for spontaneity. We ignored them, and they relaxed."

"Our neighbor, sculptor Frederic Allen Williams, has a big studio, usually lighted by a single bulb hanging from the center of the ceiling. He is accustomed to our dropping in, and continues working as he talks to us. On this occasion we were making some exposure-developer tests with Tri-X film in the Exakta and the situation was ideal. There is an interesting similarity in the lighting of the sculptured head and the artist's."

How to make OVERSIZE 'CONTACT' SHEETS

By HERBERT KYNOR

Are 35-mm contacts hard for you to see?

Here's an easy way to make them bigger

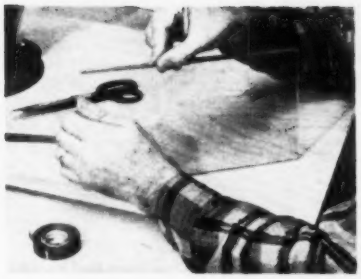
If you are a serious 35-mm worker you probably make contact prints of each roll of film. From these you can decide which shots to enlarge, and get a rough idea of cropping, burning-in, and dodging before making the print.

But how many times have you looked at one of these contact sheets and wished the tiny prints were just a little larger, so you could study them without a magnifier and without eyestrain?

Today, the 8x10 contact sheet is the most-used method of proofing 35s. The film is cut into strips, placed in a contact printing frame, and the whole roll printed on one 8x10 sheet of photographic paper. (The roll can be cut into seven strips of five exposures each, or six strips of six exposures each. The first method makes a neater job, but prints only 35 exposures; with the second, the strips must be just slightly overlapped, and all 36 negatives print on a single 8x10 sheet.)

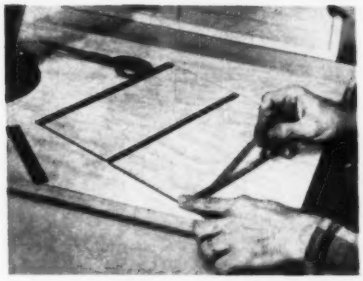
Photolabs doing processing for pro- (*Continued on page* 107)

Compare the conventional contact size (left), and the oversize contacts (above), both reproduced actual size.



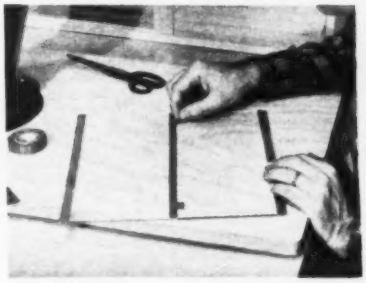
1.

Hold the two pieces of glass side by side and tape one pair of long edges together with the red Scotch tape to form a hinge.



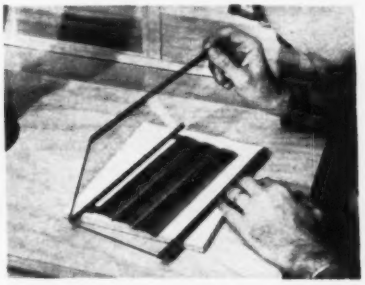
2.

Open up the glass sandwich you have just made and lay it flat, with the tape hinge up. Now place strips of tape along each of the two sides opposite the tape hinge.



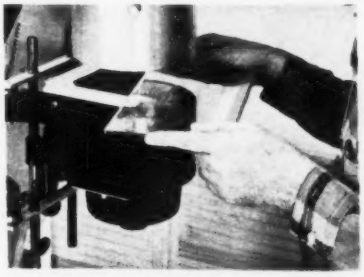
3.

Turn the glasses over. Place two short pieces of tape eight inches apart against the hinge edge of one glass. Clean the glass well and your carrier is finished.



4.

Lay three six-exposure lengths of film in the carrier, one almost touching the two short tapes which act as guides for the film. The film will spread out slightly when carrier is closed, so leave a little space between each of the three lengths.



5.

Slide your carrier and the 18 negatives into enlarger, adjusting it to project the nine right-hand negatives onto an 8x10 sheet. Make print in normal manner.

6.

Shift carrier to the right to bring remaining nine negatives into printing position. By repeating this two-step operation with the remaining 18 negatives, all 36 exposures can be printed on four 8x10 sheets.

VENETIA STEVENSON IS THE MOST PHOTOGENIC GIRL IN THE WORLD

Here's how **ED SULLIVAN** picked her

Inside the white envelope tucked between these two pages is your color slide of Venetia Stevenson, the Most Photogenic Girl in the World. The shot was made by the light of two candles on the new high-speed Super Anscochrome film, and it makes history by being the first color transparency ever given without charge to the readers of a national magazine. It was made possible by the publishers of POPULAR PHOTOGRAPHY in cooperation with Ansco of Binghamton, N. Y.

Venetia Stevenson was chosen by Ed Sullivan, she was photographed by famed glamor photographer Peter Gowland, and 600,000 color slides were made from the Gowland original as a special gift to our readers all over the world. The slide may be removed from the magazine and viewed, without further preparation, in your home projector or hand viewer.

Here's the story behind this history-making publishing event:

When Ansco accepted POPULAR PHOTOGRAPHY's invitation to bind an actual slide sample of its new Super Anscochrome film into the magazine, the editors found themselves faced with problems: What should be the subject of the picture? After long conferences it was decided to start (*Continued on page* 102)

Here's how **PETER GOWLAND** photographed her

When POPULAR PHOTOGRAPHY gave me the assignment of photographing Venetia Stevenson with the new Super Anscochrome it was a double pleasure. I was excited to be one of the first to try this remarkable ASA 100 color and looked forward to photographing one of the most beautiful girls in the world, whom I had the pleasure of photographing for the first time almost five years ago.

Miss Stevenson, now a contract player at Warner Brothers, was only fourteen when actor Joe Gray first brought her into my studio and for two years sittings with Venetia were practically a weekly occurrence. But, as the case with all beauty, she was soon discovered by the studio and her career as an actress took precedence over her career as a model.

Thanks to POPULAR PHOTOGRAPHY, and Super Anscochrome, who wanted to combine the beauty of Venetia with the beauty of the new film, we set about to make this set of pictures.

Backlighting creates difficult color situation (right). However, Super Anscochrome spans wide contrast range, holding color values.

INSIDE THIS ENVELOPE

IS YOUR COLOR SLIDE

of **VENETIA STEVENSON**

from an original by **PETER GOWLAND**

Made on **SUPER ANSCOCHROME**
world's fastest color film

TRY IT IN YOUR PROJECTOR

Popular PHOTOGRAPHY September, 1957

SUPER ANSCOCHROME
is
10 times faster
than early-type
transparency films

- Exposure Index 100
  with normal processing
- Wide Latitude
  minimizes exposure errors
- High-fidelity Definition
  true color— from brightest
  highlight to deepest shadow

NOTE ON THE PICTURE: Two candles provided the only illumination on Venetia's face. Edge light on her shoulder is from a single room lamp at considerable distance to the left. Exposure: 1/20 second at f/2 with an 85mm lens.

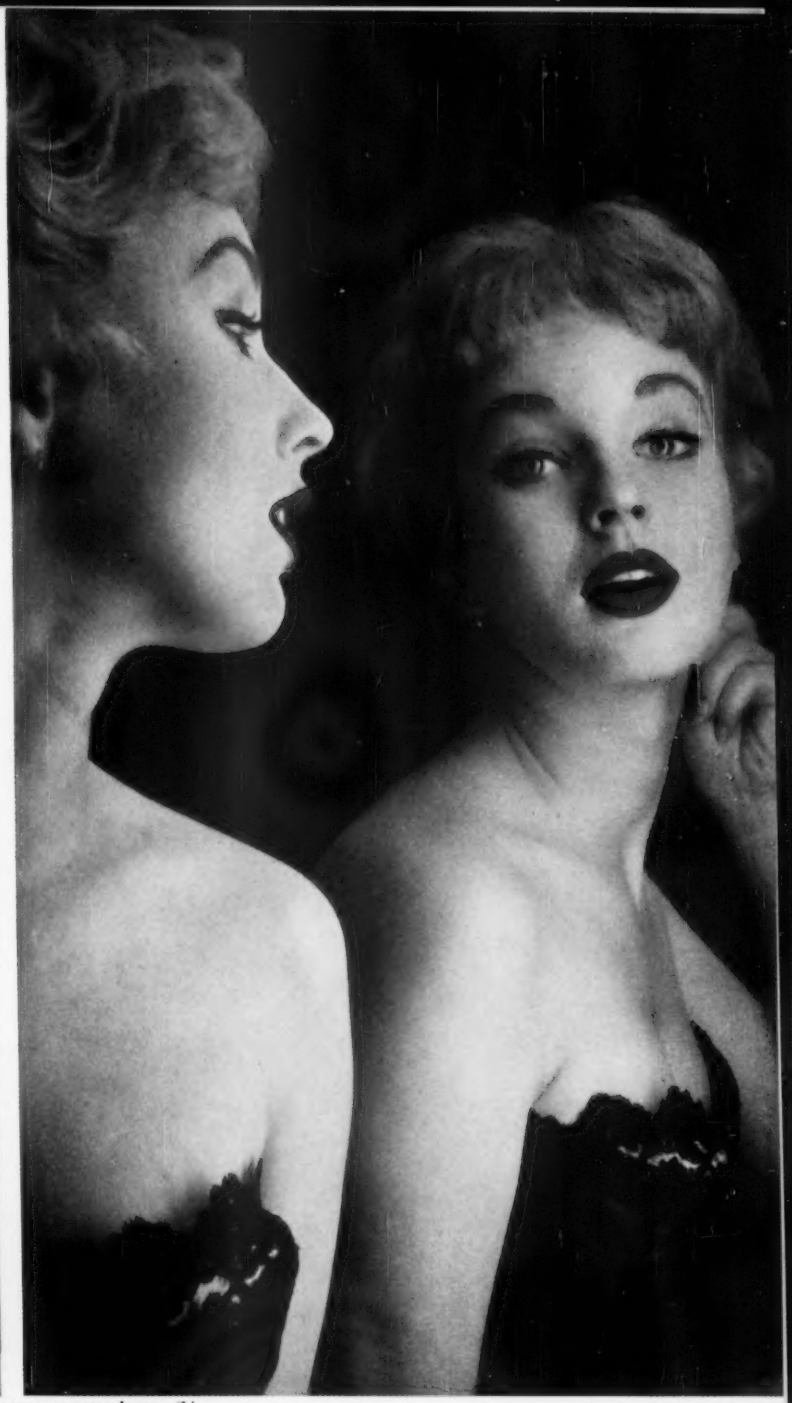
Popular PHOTOGRAPHY September, 1957

Here Gowland stops runner in distance with fast shutter speed, holds sharpness with great depth of field, and also gets good exposure in shadows.

At this point I must confess that I had doubts that the film was as fast as ASA 100. In the past with "new, exciting photographic products" from some manufacturers, the expectations fell short of the claims. Through these experiences, I have learned to always test before embarking on any important assignment. As the saying goes, "One test is worth a thousand expert opinions."

With a single roll I knew that Super Anscochrome had all the speed they said it had. Processing was normal time in the same solutions that are used for the regular ASA 32 Anscochrome. Although our aim was to test the film at the normal ASA 100 speed, I understand with special processing speed can be increased to 200 and more.

It did seem rather strange setting the camera for the first time for color at exposures that in the past were reserved for black-and-white. But as I grew accustomed to the idea, I also realized it was



Photograph (above, right) was made with one fluorescent 40-watt lamp (1/25 sec, f/8). A combination of daylight and fluorescent was used in other shot.

no longer necessary to take two different meter readings when shooting black-and-white and color at the same sitting. By using a black-and-white film of the same ASA 100 speed this could be eliminated.

Since there would be no point in exposing this new color under "normal" conditions, it was decided that most of the shots should be taken under adverse conditions. This way the results would be those practically impossible with the slow color film of the past.

Our first example of combined adversity was the shot on the beach. I have been shooting on the beach all my life and never attempted anything like this: showing latitude, depth of field, and action in the same color transparency!

Venetia sitting in the shade, Ben Masselink running in the distant background in bright sun—both had to be correctly exposed and in focus! I knew that a fast shutter speed was necessary to stop the (*Continued on page* 102)

35-mm's new competition 127

By HAL BERG

Photographs by the author

Three new 127 cameras and three new 127 films

Eastman Kodak is making two new 127 films, Ektachrome Daylight Type and Ektachrome Type F, and **Ansco** is producing 127 Super Anscochrome for daylight shooting. All three of the emulsions will supplement the 127 color and black-and-white already on the market.

New Rolleiflex 4x4 (left) features an LVS shutter, easy drop-in loading, and 60-mm Schneider Xenon *f*/3.5 lens, produces 12 pictures (41x41-mm) on a roll.

New 127 Starflex (left) is being manufactured by Eastman Kodak. One of two low-price box-type cameras being introduced, both sell for under $10.

Another Eastman Kodak 127 camera is the Starflash (left), which has a built-in flash. This camera has one setting for color, another for black-and-white.

A new system of color photography—127—has come into being almost over night. The suddenness of its birth can be traced to the popularity of the Super-Slide (the name for a cutdown $2\frac{1}{4}$x $2\frac{1}{4}$ transparency) and some of the disadvantages of 35-mm color photography. All in all, 35-mm has a new competition that has much to offer the beginner as well as the advanced photographer.

The 127 size has been around for a long time. However, only a limited number of films, none of which were color-transparency type, and a few cameras were available. Now, two camera manufacturers and two film makers have gone into the 127 business full blast, and more may join in.

What can 127 give the *(Continued on page* 110*)*

HOW 19 PROS USE

What kind of film do you use?

Professional photographers constantly are being confronted with this question by amateurs. Pros also ask it when talking to other pros.

POPULAR PHOTOGRAPHY decided to interview 19 representative professional photographers and professional processors about the kind of films they use and the kind of developers they use with them. On the following pages you will find their statements.

In analyzing the answers, no film or developer received a unanimous choice. Each pro has reached what he considers a compromise in materials that will allow him to do different jobs with fidelity and latitude.

BLACK-AND-WHITE

Which color films do you use and how do you rate them?

RALPH BAUM, Modernage Laboratories

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA-100	D-23 or if must be pushed Microphen or FR X-500.		Yes	special formula
	Panatomic-X	ASA 25	FR X-22		Yes	special formula
	Adox KB14	ASA 16 daylight ASA 12 tungsten	FR X-22		Yes	special formula
	Adox KB21	ASA 80 daylight ASA 64 tungsten	FR X-22		Yes	special formula
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 400 tungsten ASA 650 daylight	Same as for Plus-X above Same as for Plus-X above
	Ilford HPS	ASA 500	Same as for Plus-X above
	Plus-X	ASA 100	Same as for Plus-X above

Do not process color.

DON BRIGGS

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Panatomic-X	ASA 50	Ethol UFG	68 F for 4½ minutes		NH-5
Outdoor	Panatomic-X	ASA 64	Ethol UFG	(as above)		

Available light conditions

	Tri-X	ASA 800	Microphen	Yes	NH-5

Ektachrome daylight (ASA 32).

JERRY DANTZIC

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 100 to 320	D-23		Yes	NH-5
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 800	Promicrol	Yes	NH-5

Kodachrome daylight (ASA 10), Kodachrome, Type A (ASA 16) for tungsten, and Super Anscochrome daylight (ASA 100).

BARRETT GALLAGHER

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 160 ASA 320	Microdol D-76	Yes		Edwal Quick-Fix
	Tri-X	ASA 320 ASA 650	Microdol D-76	Yes		Edwal Quick-Fix
Outdoor	(as above)					

Available light conditions

	Plus-X	ASA 250 ASA 500	Microdol D-76	(as above) (as above)
	Tri-X	ASA 500 ASA 1,000	Microdol D-76	(as above) (as above)

Kodachrome daylight (ASA 10) and Kodachrome, Type A (ASA 16) for tungsten.

* *Time and temperature* ** *By inspection*

35-mm FILM

Photographs by
HARVEY SHAMAN

Assistance courtesy Royaltone Camera Stores

BLACK-AND-WHITE

Which color films do you use and how do you rate them?

ALFRED GESCHEIDT

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 320	D-76	11 minutes at 70 F		NH-5
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 650	PRA	68 F for 5½ minutes for test roll, then varies TT accordingly		NH-5

Kodachrome daylight (ASA 10) and Kodachrome, Type A (ASA 16) for tungsten.

BERNARD HOFFMAN, Hoffman Laboratories

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 80	D-23 or PRA for pushing		Yes	Kodak Rapid Fix
Outdoor	Plus-X	ASA 80	(as above)		Yes	Kodak Rapid Fix
	Adox KB14	ASA 16	(as above)		Yes	Kodak Rapid Fix

Available light conditions

	Tri-X	ASA 400	D-23, Microphen or PRA		Yes	Kodak Rapid Fix
	Ilford HPS	ASA 600		(as above)		
	Ilford HP-3	ASA 200		(as above)		
	Adox KB21	ASA 80		(as above)		

Do not process color.

MORRIS H. JAFFE

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 100	Kerofine	Yes		NH-5
Outdoor	(as above)					

Available light conditions

	Plus-X	ASA 200-250	Kerofine	Yes		NH-5
	Tri-X	ASA 400	Kerofine	Yes		NH-5
	Dupont S-X Pan	ASA 600	Kerofine	Yes		NH-5

Kodachrome daylight (ASA 32) and Anscochrome (ASA 32).

MARVIN KONER

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Tri-X	ASA 500	D-23	72 F for 12 minutes		Kodak Acid Fixer
Outdoor	(as above)					

Available light conditions

	(as above)

Kodachrome, Type A (ASA 16) for tungsten and for daylight, use a compensating filter outdoors.

MARGERY LEWIS

W. Eugene Smith

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X (daylight only)	ASA 200	Panthermic 777	75 F for 11 minutes Electronic flash, less time		Kodak Acid Fixer
Outdoor	(as above)					

Available light conditions

	Tri-X (tungsten only)	ASA 400	Panthermic 777	According to own chart		Kodak Acid Fixer

Anscohrome (ASA 64) and Ektachrome (ASA 125).

* *Time and temperature* ** *By inspection*

continued

BLACK-AND-WHITE

Which color films do you use and how do you rate them?

SOL LIBSOHN

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 250	Ethol UFG	70 F for 7½ to 8 minutes		Edwal Quick-Fix
Outdoor	(as above)					

Available light conditions

	Dupont S-X Pan	ASA 800	(as above)

Kodachrome, Type A (ASA 16) for tungsten and compensating filter for daylight (ASA 10) and Anscochrome daylight (ASA 64).

PAUL MATHEWS

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 125	D-23	Yes 68 F		Kodak Acid Fixer
Outdoor	(as above)					

Available light conditions

	(as above)

Anscochrome daylight (ASA 64).

SANDI NERO

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Ilford HP-3	ASA 200	Microdol	68 F for 12-14 minutes		Special formula
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 400	D-23	68 F for 12 minutes		Special formula
	Ilford HP-3	ASA 650	D-76	68 F for 13 minutes		Special formula

Anscochrome daylight (ASA 32).

RAY SHORR

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	320	Ethol UFG		Yes	Edwal Quick-Fix
Outdoor	Plus-X	200	Clayton P60		Yes	Edwal Quick-Fix

Available light conditions

	Dupont S-X Pan	650 tungsten	Ethol UFG or Promicrol (with 10 to 12 drops of wetting agent per gallon)		Yes	Edwal Quick-Fix

Kodachrome daylight (ASA 10), Kodachrome, Type A (ASA 16) for tungsten, Anscochrome daylight (ASA 64), and Anscochrome 532 (ASA 64).

BILL SUMITS, Life Magazine Laboratories

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plux-X	ASA 125	D-23 or D-76F		Yes	Hunt Flash-O-Graph
	Ilford FP-3	ASA 100	D-23 or D-76F		Yes	"
	Panatomic-X	ASA 100	D-23 or D-76F		Yes	"
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 400	D-23 or D-76F		Yes	Hunt Flash-O-Graph
	Ilford HP-3	ASA 200	D-23 or D-76F		Yes	"
	Ilford HPS	ASA 500	D-23 or D-76F		Yes	"

Kodachrome daylight (ASA 10), Kodachrome, Type A (ASA 16) for tungsten, Anscochrome daylight (ASA 32). Push ASA ratings when necessary.

* *Time and temperature* ** *By inspection*

BLACK-AND-WHITE

Which color films do you use and how do you rate them?

SUZANNE SZASZ

Normal lighting conditions

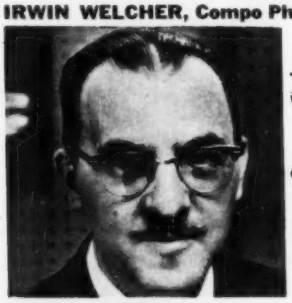
	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 100-200	Ethol UFG		Yes	Edwal Quick-Fix
Outdoor	(as above)					

Available light conditions

	Dupont S-X Pan	ASA 500-1,000	Ethol UFG		Yes	Edwal Quick-Fix

Kodachrome daylight (ASA 10), Kodachrome, Type A (ASA 16) for tungsten, Anscochrome daylight (ASA 64), and Anscochrome 532 (ASA 64).

IRWIN WELCHER, Compo Photo Service, Inc.



Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 160	D-23		Yes	Standard solution
	Ilford HP-3	ASA 200	D-23	(as above)		
	Panatomic-X	ASA 50	D-76 or DK-50	(as above)		
	Adox KB14	ASA 32	D-76 or DK-50	(as above)		
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 400	D-23 to D-76 to Ethol UFG	(as above)		
	Ilford FP-3	ASA 500		(as above)		

Do not process color.

GARRY WINOGRAND

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Dupont S-X Pan	ASA 650	Promicrol		Yes	Edwal Quick-Fix
Outdoor	(as above)					

Available light conditions

	(as above)

Kodachrome daylight (ASA 10) and Kodachrome, Type A (ASA 16) for tungsten.

ANN ZANE

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Plus-X	ASA 100 to 200	D-76	Yes		Kodak Acid Fixer
Outdoor	(as above)					

Available light conditions

	Tri-X	ASA 320 to 400	D-76	Yes		Kodak Acid Fixer

Kodachrome daylight (ASA 10), Kodachrome, Type A (ASA 16) for tungsten and Ektachrome daylight (ASA 32).

GEORGE ZIMBEL

Normal lighting conditions

	Film	Rating	Developer	TT*	Ins**	Hypo
Indoor	Panatomic-X	ASA 50	Ethol UFG		Yes	NH-5
Outdoor	(as above)					

Available light conditions

	Dupont S-X Pan	ASA 650	Ethol UFG		Yes	NH-5

Kodachrome daylight (ASA 10) and Kodachrome, Type A (ASA 16) for tungsten.

* *Time and temperature* ** *By inspection*

MAGNUM

Day and night, from a penthouse office whose windows reflect the monoliths of Rockefeller Center to the north and the light-flooded Wall Street cluster to the south, cable and airmail messages are sent winging to a small corporation of world-traveling photographers that calls itself, after the two-quart measure of champagne, "Magnum."

Ten years after its founding, the messages sent from Magnum's 47th Street office (and its smaller office on the Rue Faubourg St. Honoré in Paris) may reach, as they did in 1956, member photographers covering the Olympics in Australia, the Royal Entourage in Nigeria, a coronation in Nepal, an ill-fated revolution in Budapest, hostilities in Suez, an ascent of Everest itself. Sometimes urgent, sometimes leisurely, the messages will convey important

continued

SEE PAGE 130: AN EXCLUSIVE INTERVIEW WITH HENRI CARTIER-BRESSON

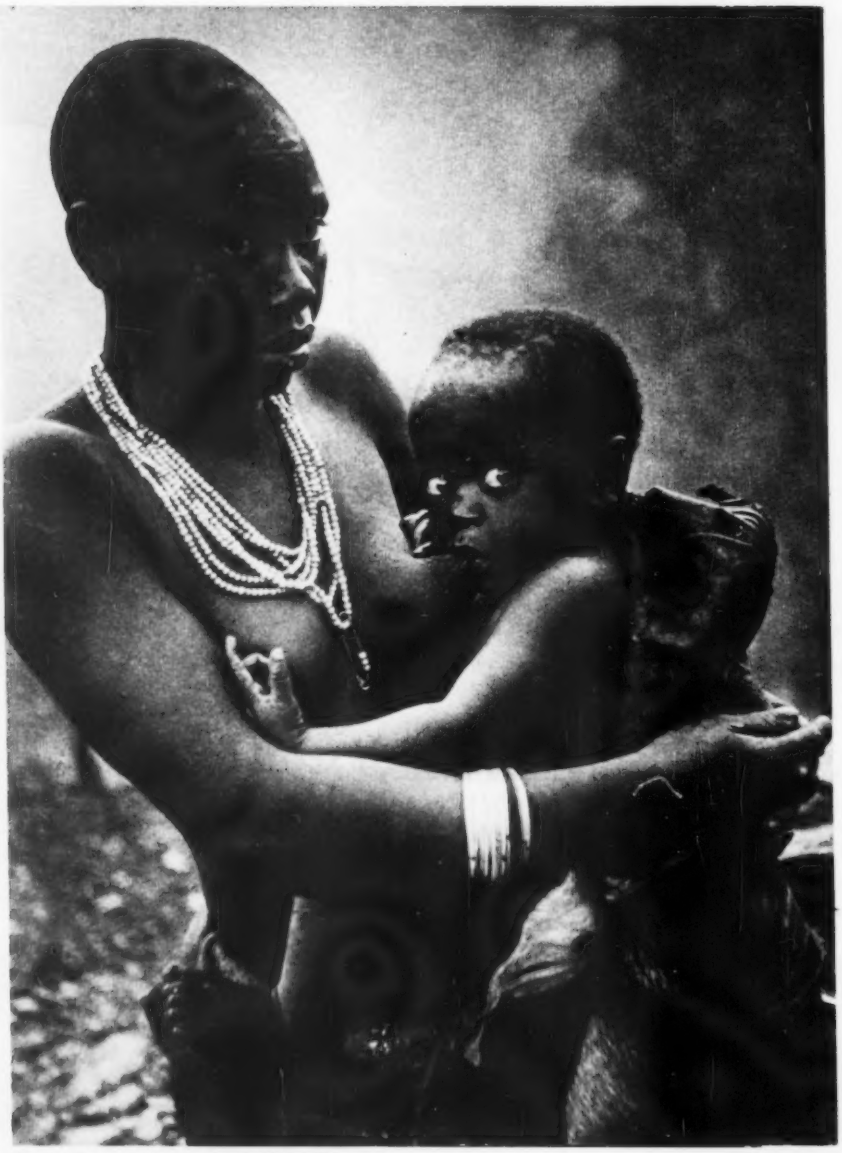
Robert Capa
Russian farm family, 1947

Ten years of large ideas and small cameras have built a unique reputation for this cooperative picture agency

By BYRON DOBELL

Henri Cartier-Bresson
Gandhi's funeral, 1948

David Seymour
Polish war orphan, 1948



George Rodger African mother and child, 1950

details of what an assigning editor or magazine wants, comment on contact sheets already received, criticize the kind and amount of coverage, say "Well done!" for an especially good job, let lonely members in distant places know that in the heart of the puzzling, fickle magazine world there are friends working for them, defending a reputation made by the photographers themselves in the course of ten years' original thinking and action that have raised the standards of picture journalism for everyone, in or out of Magnum.

Great stories that Magnum photographers have done form the core of its international reputation: Cartier-Bresson at Gandhi's funeral and the decline of Nationalist China, Robert Capa in postwar Russia, Ernst Haas' color essay on New York, all-Magnum ventures like the *Youth of the World*, and many more. With its highly competent reporter-photographers plus a peculiarly human point of view, Magnum created and satisfied a need that is reflected in the increased demands for its services by editors all over the world. For if the postwar years taught the editors anything, it is that the readers of the great population centers of the West want the opportunity to understand their confusing world in terms of people rather than propaganda or statistics.

With the 35-mm camera—the key to the revolution in picture journalism in the last quarter century—as well as with other kinds of cameras, Magnum photographers have had great effect in destroying our easy caricatures of alien people and cultures. In the process, Magnum has made itself one of the most successful picture agencies, photographer-owned, and has helped increase the dignity of the once-despicable "stable" of photog-

Werner Bischof Famine in India, 1951

Ernst Haas Austrian P.W.s return from Russia, 1949

PICTURES continued

raphers bedded-down in the basement of the publishing world.

For Magnum has built its house firmly on the dearest hopes of its members: to be allowed to take the kind of pictures they want to take, travel widely, see their work published, and be paid well for their efforts. It is a house owned by its builders, now consisting of 15 full-time members and eight collaborating photographers. It is a small group geared to work as efficiently as possible with a limited office and editorial staff.

Above all, Magnum exists so that its photographers may bring back alive from the jungle of world happenings photographic images bearing credible witness to the incredible daily life of mankind. Broad and visionary as this may sound (with so much room for failure that it may suggest less a business organization with its eye on profits than an improvised safari of lunatic zoologists), testimony to the group's success may be found in the pages of the picture magazines of the world, representation in the Family of Man exhibition, and the books of its member photographers.

And, it should be noted, Magnum has earned this success with much more than craftsmanship and charming personalities (though these admirable qualities have never been in short supply). The deaths while on assignment of Robert Capa, Werner Bischof, and David Seymour cut into Magnum's heart and destroyed forever the possibility of saying, as did a writer in 1949: "Lady Luck is the guardian angel of Magnum's boys."

"This mutual aid society," "this somewhat fantastic little organization" as Magnum's Executive Editor John Morris has called it on separate occasions, was formally founded in the spring of 1947 as the direct (*Continued on page* 133)

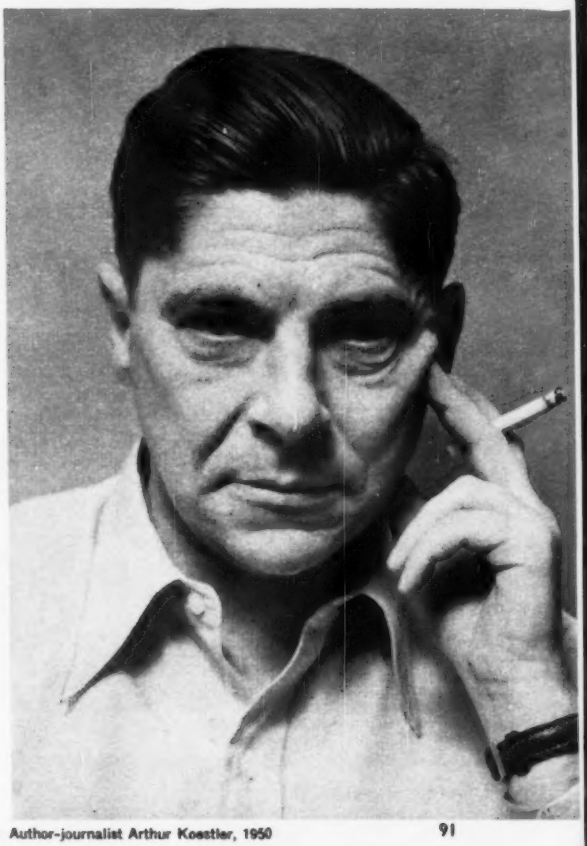
Elliott Erwitt The photographer's wife, 1953

Burt Glinn Movie director John Huston, 1956

Courtesy *Life* © Time, Inc.

Eve Arnold Marlene Dietrich at a recording session, 1952

Dennis Stock James Dean on Times Square, 1955

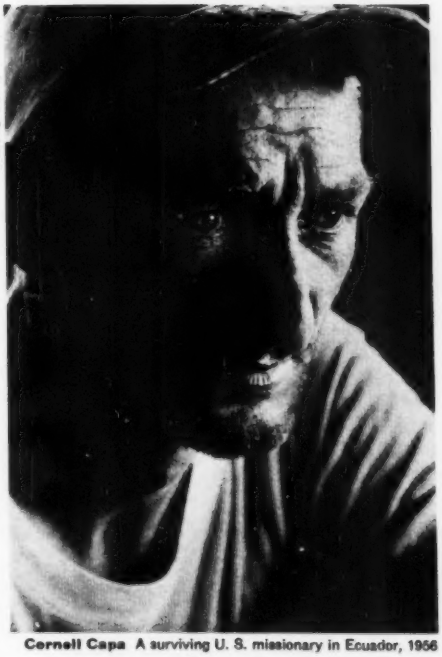


Erich Hartmann Author-journalist Arthur Koestler, 1950

Erich Lessing Revolution in Budapest, 1956

Kryn Taconis Mine disaster in Belgium, 1956

Courtesy Life © Time, Inc.



Cornell Capa A surviving U. S. missionary in Ecuador, 1956

Brian Brake Picasso and son with Cocteau, France, 1955

W. Eugene Smith Nun awaiting Andrea Doria survivors, 1956

MAGNUM continued

Inge Morath Bullfighter in Madrid, 1955

Marc Riboud Children of Red China, 1957

Departure on night flight from Los Angeles with lights of the city below. Camera rested on pillow by window.

Backlighting gives dramatic illusion of depth to view of the Alps. Exposed 1/250 at f/8 on Panatomic-X film.

35-mm TIPS FOR AIR TRAVELERS

By JOHN ROSS

IT is a safe guess that almost half of all air travelers carry a camera with them, especially when they are off to vacationlands. But probably less than half of these camera toters actually get down to taking pictures of the many fascinating and pictorial phases of their flight. This is mainly because they have been discouraged by their first inadvertently *un*spectacular results.

There are virtually dozens of interesting pictures to be had, not only in the air itself, but also in the activities around a busy airport. Some of the basic hints that follow may aid you in picking interesting subject matter and avoiding some of the limitations peculiar to photographing from a plane. Most of these tips can be applied to any good hand-held camera, but they are especially valuable if you use a 35-mm camera. An eye-level viewfinder is essential when shooting through an airliner porthole; long lenses are musts to bring out details of men and machinery that may be at some distance from you. Compactness, instant readiness, and, of course, inconspicuousness are other characteristics of the 35-mm camera which will allow you to concentrate on the pictures you want to take instead of on playing the role of the "Photographer."

Your traveling companions are probably number one on your list of subjects to be photographed. You may be lucky enough to persuade the airline hostess to strike a quick pose for you as well (she's often very pretty). But try to make it more than a snapshot by using some parts of (*Continued on page* 109)

Stationary plane in foreground emphasizes sense of flight in airliner taking off. Author used 135-mm lens, 1/100 second at f/8.

Good composition and repetition of phones on wall add interest to this shot of the flight reservation desk in air terminal.

Don't neglect human interest. Here an airline hostess holds infant at U.S. Customs desk. Exposure was 1/25 second at f/2.

If you are tactful and gain permission to stand at the door of his cabin, you'll wind up with portraits of captain and crewmen.

At Idlewild airport, an immigrant child from France sits with her doll and passport awaiting her parents who are at Customs.

NEW POLAROID COPYMAKER

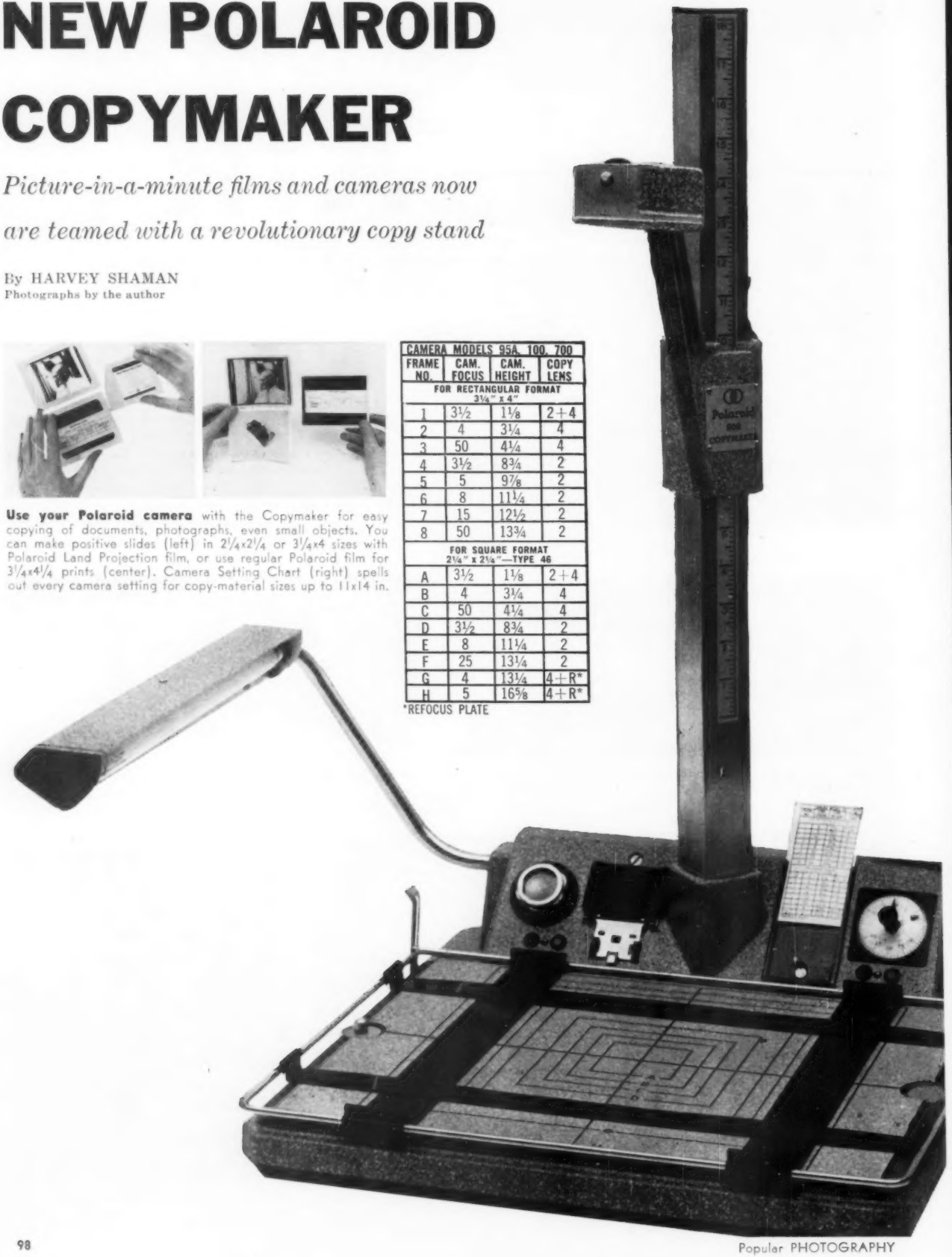
Picture-in-a-minute films and cameras now are teamed with a revolutionary copy stand

By HARVEY SHAMAN
Photographs by the author

Use your Polaroid camera with the Copymaker for easy copying of documents, photographs, even small objects. You can make positive slides (left) in 2¼x2¼ or 3¼x4 sizes with Polaroid Land Projection film, or use regular Polaroid film for 3¼x4¼ prints (center). Camera Setting Chart (right) spells out every camera setting for copy-material sizes up to 11x14 in.

CAMERA MODELS 95A, 100, 700			
FRAME NO.	CAM. FOCUS	CAM. HEIGHT	COPY LENS
FOR RECTANGULAR FORMAT 3¼" x 4"			
1	3½	1⅛	2+4
2	4	3¼	4
3	50	4¼	4
4	3½	8¾	2
5	5	9⅞	2
6	8	11¼	2
7	15	12½	2
8	50	13¾	2
FOR SQUARE FORMAT 2¼" x 2¼"—TYPE 46			
A	3½	1⅛	2+4
B	4	3¼	4
C	50	4¼	4
D	3½	8¾	2
E	8	11¼	2
F	25	13¼	2
G	4	13¼	4+R*
H	5	16⅝	4+R*

*REFOCUS PLATE



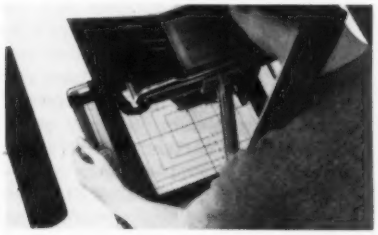
Close-up photography is exacting work, as any photographer who has shot within arm's reach of his subject knows. Five problems must be solved to produce good close-ups and copies: proper *framing* of subject; even, reflection-free *lighting;* critical *focus;* correct *exposure;* and the prevention of *vibration.* (See *35-mm Close-up Photography* in this issue for an extensive discussion of these problems.)

Polaroid has thought through these problems for you with their Polaroid Copymaker, either by-passing the problems or reducing them to a simple step-by-step operation. All the formulas, calculations, and critical camera adjustments so necessary with conventional copying methods have been eliminated.

The Copymaker is complete. Lights, easel, close-up lenses, timer, exposure data—everything you need for copying is included except a Polaroid camera.

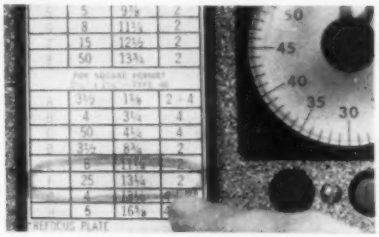
In ordinary copymaking and close-up work, the photographer often has trouble *lighting* the subject to avoid hot-spots and reflections. Lights are usually placed in pairs, one on each side of the camera, both carefully aligned at a 45-degree angle and the same distance from the subject. The Copymaker by-passes this problem with two fluorescent tubes mounted at a fixed

(*Continued on page* 115)



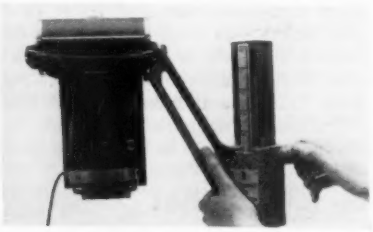
Copymaker is removed from case, assembled. Using groundglass placed in open camera back, easel is centered, then locked to baseboard.

Copy material is centered in one of frame lines marked on easel. The four black strips are adjusted to hold copy, give neat borders.

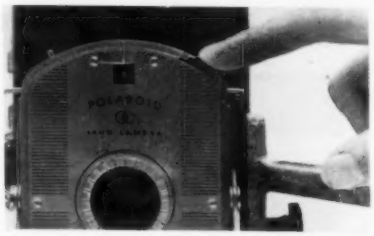


Camera Setting Chart. Frame number "F" fits copy here. Reading across chart, focus is 25 ft., height 13¼ in., Copy Lens number 2.

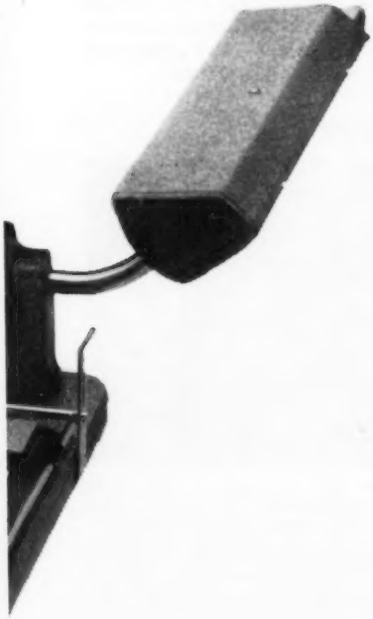
Focus is set at 25 feet. System is planned completely—Camera Setting Chart gives only distances marked on camera footage scale.

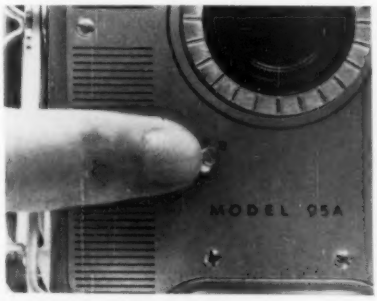


Camera height is set on mounting post scale. For small objects, the exact height of subject above easel is added to camera-height setting.

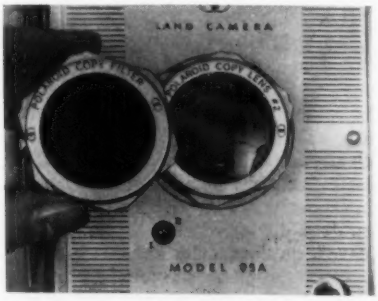


Diaphragm-shutter control (combined in one setting on Polaroid cameras) is turned to the highest number, for smallest lens opening.

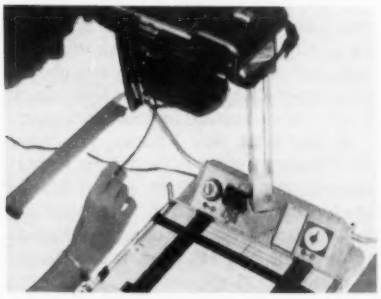




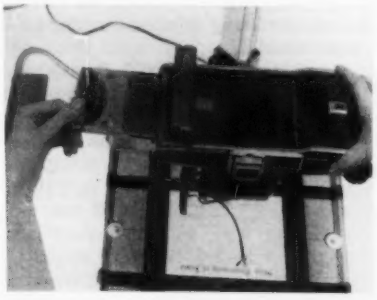
Time selector must be set on Bulb before each exposure, as it automatically returns to Instant setting each time shutter is tripped.



Copy Lens and Copy Filter are placed over lens. The three-stop filter increases exposure time to an easily measured 2- to 20-sec range.



Making exposure. The instruction book lists exposure times for all Polaroid Land films. Cable release helps prevent camera movement.



Film tab is pulled; development starts. Time for prints is 1-2 min. Slides take 8 minutes, including hardening in Dippit and drying.

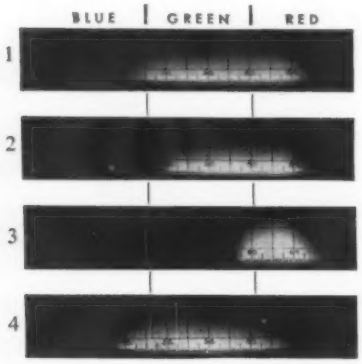
The Kodak BULLETIN

Paper puzzle

And a modern miniature, plus . . . a tip on what to do about heat and humidity . . . how a young hero got the picture . . . a check list for your darkroom needs . . . and a roundup of some of the neatest design features ever to show up on a 2 x 2 slide projector.

Filter quiz

A "wedge spectrogram" is a graphic statement of what a filter does—what colors of light it absorbs, and how much. To the expert, it tells when a filter is likely to be useful. Can you identify these four popular filters from these spectrograms?



Now check your answers:

No. 1 is the reliable Kodak Wratten K2 Filter. Absorbs just enough blue light to give a pleasing natural balance in outdoor shots on pan film. Gives blue sky just about the right value; holds clouds without exaggerating them. Low factor, requires only a modest increase in exposure. It's the No. 1 filter in every outdoor kit; so basic that many users leave it on the camera for practically all outdoor sunny-day shots.

No. 2 is the deep yellow Kodak Wratten G Filter. Absorbs more blue than the K2; makes skies richer, darker than normal; cuts through the bluish haze in long-range scenic views. Fine for marine scenes, rendering of textures, and telephoto work.

No. 3 is the red Kodak Wratten A Filter. Absorbs most of blue end of spectrum; creates spectacular dark-sky effects, exaggerates clouds; will produce "moonlight" feeling. Useful when extremely dramatic effect of sky or texture is wanted. Filter factor of 8 not too troublesome now, with high-speed pan films such as Kodak Tri-X and Royal-X.

No. 4 is the light green Kodak Wratten X1 Filter. Absorbs some rays from both ends of spectrum, blue and deep red. Gives excellent correction for outdoor portraits against sky, where K2 may produce chalky rendering of flesh tones; fine for multicolored objects such as flowers.

These filters, and others, should be in your filter kit. If they're not, see your Kodak dealer. He carries a wide variety of filters in all popular sizes—with adapter rings to fit them to almost any camera. He also has Kodak Pola-Screens, Kodak Lens Hoods, Kodak Filter Kits and Cases. And if our little quiz makes you want to study up on filters a bit more, he has the latest edition of the authoritative *Kodak Data Book* "Filters and Pola-Screens," 50¢.

The real photographer *knows* his filters, and this is how to learn them.

This is No. 3 PAPER?

It certainly is. Also Nos. 1, 1½, 2, 2½, 3½, and 4. Furthermore, you never run out of any of these seven grades—not as long as there's a single sheet of paper left in your box of Kodak Polycontrast or Kodak Polycontrast Rapid Paper.

These are the filters that go with these two new Kodak variable-contrast papers. No reason why they should ever wear out. And no reason why you should have more than one box of paper in any given size or surface in your darkroom.

If you want No. 3 paper, you print on Polycontrast (or Polycontrast Rapid) through the No. 3 filter. If you need a grade between 3 and 4, you print on Polycontrast (or Polycontrast Rapid) through the No. 3½ filter. It's as simple as that.

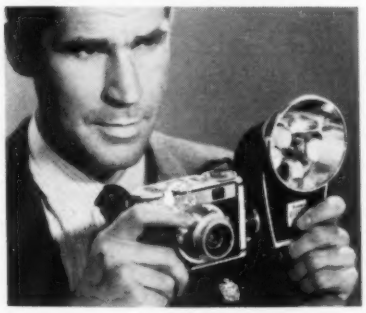
Furthermore, if part of the negative calls for No. 1 paper and part for No. 4 paper, you can print each part through the right filter—while holding back the rest—and get exactly the right printing quality all over. Same for any other combination of contrast needs!

Kodak Polycontrast Paper corresponds substantially to Kodak Medalist Paper in speed, image warmth, and tonal quality. It can be used either as an enlarging paper or a rapid contact paper.

Kodak Polycontrast Rapid Paper corresponds substantially to Kodabromide Paper in speed, cool black image tone, and quality. It's the one to pick when you want to roll out a lot of prints in a hurry with short exposure times.

Check with your Kodak dealer, and get fixed up for modern printing. Polycontrast comes in all popular sizes in F and N single and double weight; Polycontrast Rapid in the same range of sizes in F and N single, G and Y double weight. Prices, same as Medalist and Kodabromide, and only one box to buy. Filter kit, with seven filters, neat storage box, and holder to fit the enlarger lens, $13.75. Proper safelight is the Wratten Series OC, and in its gentle amber glow you can kiss good-bye to a great many old-fashioned printing problems.

Thrilling serial



Will our young hero get the pictures? Will the flash bulbs go off when they should? Will he be fumbling for a bulb at the wrong moment? Does tragedy lurk ahead, or will everything come out O.K.?

No need to wait for next week's show. Everything is going to come out fine. He's using a Kodak Rotary Flasholder. Six bulbs, ready to go. A fresh bulb in place as fast as you can snap your fingers,

& filter quiz

every shot. Dependable B-C unit inside the Flasholder, providing extra punch to make sure each bulb flashes. Six more bulbs in his pocket, preloaded in a carrier disk, ready to snap into the Flasholder as soon as he snaps out the first six used bulbs. This young man has a brilliant future. *He* doesn't gamble with fate. He can't lose.

For an equally happy ending to all *your* picture-flashing serials, flash down to your Kodak dealer and buy your own Kodak Rotary Flasholder. Only $9.95, and there's no flash unit to match it anywhere.

Bends no backs

No reason why you should wear a camera that bends your back or makes your neck muscles sag, when the 16-ounce Kodak Signet 40 Camera is just as rigid and dependable as a camera that feels like a lump of lead. Let your Kodak dealer demonstrate the Signet 40 for you, and you'll see the virtue of its modest weight and solid construction. And it's only $69—a first class *f*/3.5 coupled rangefinder miniature complete with flash.

Heat and humidity

Summer heat and summer humidity both invite fog on paper or film. Sometimes forcing development or waiting too long between exposure and development will also produce fog. If this should happen to you, take heart. Kodak Anti-Fog No. 1 added to the developer can do a lot towards suppressing fog and increasing contrast. Try it. 50 tablets, 94¢.

Niceties

Every once in a while you see someone pick up a piece of photographic equipment and breathe a heartfelt, "They've really thought of everything."

Usually it's nicety of design that prompts such praise.

Take the Kodak 300 Projector for instance. It has a handle like other portable projectors. But *this* handle is set solidly into a projector that needs no carrying case. Projector and housing are a single rugged unit.

Then . . . to protect lens, controls and changer, there's a snap-on lid to cover the working parts when you travel.

And look where the knobs are—up on top, like the controls for a modern radio. Dial your elevation, dial your focus, and the show is on.

As the first picture hits the screen, take time to observe something else—the husky blower doesn't intrude on your conversation. Sure, it floods your slides with cooling air—but *quietly*. Louvers in the *side* feed the blower (instead of sucking paper clips and table cloths up through the bottom). And the warm air is politely aimed *away* from you by slanted louver fins, on top.

These niceties are on a radically new type of projector. It gives you the ultimate in portability and carrying convenience, weighs barely nine pounds, stands just five inches high, eleven inches square. The lens is a brand-new 4-inch Kodak Projection Ektanon. Gives you more picture area than conventional 5-inch lenses can.

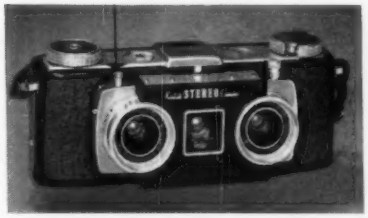
There's a new type of changer, the Readymatic, which rotates your slides into position to guard against jamming. Holds up to 40 cardboard mounted slides. If you prefer a magazine changer, that's available too.

Time to set up; where's your electric cord? Tucked neatly in its own stowaway compartment.

All the niceties. All the latest design features. Yours in one smart-looking, compact, portable projector. The Kodak 300 Projector—$59.50 with Readymatic Changer, $69.50 with Automatic Magazine Changer. Maybe you'd better hustle down to your Kodak dealer's and have a look . . .

Absolute realism

It is a remarkable thing to see a scene out of the past recreated in every detail for you. Yet this is exactly what color stereo does. It takes you back where you were and reconstructs every detail of the scene in full color and three dimensions.



The right button to push, of course, is on the Kodak Stereo Camera. It trips the shutters on the two matched Kodak Anaston Lenses, *f*/3.5, at any of four shutter speeds, or B. No parallax problems, because the viewfinder of the Kodak Stereo Camera is squarely between the lenses, and has a built-in spirit level to keep things straight. There's automatic film-count, double-exposure prevention, automatic flash sync, and a lot more besides.

Look over the Kodak Stereo at your dealer's—a sensible $84.50 list. View the pictures it makes—then think what *you* could do with a camera like that!

Now for your darkroom

Maybe you don't have a darkroom yet and maybe this is the year to begin. Among the things your Kodak dealer will be happy to discuss with you are:

- Kodak Photo Outfits
- Kodak Enlarging Ektar Lenses
- Kodak Enlarging Ektanon Lenses
- Kodak Safelight Lamps
- Kodak Safelight Filters
- Kodak Photo Blotter Rolls
- Kodak Photo Chamois
- Kodak Print Rollers
- Kodak Automatic Tray Siphon
- Kodak Hard Rubber Tanks
- Kodak Enameled Trays
- Kodak Projection Print Scale
- Kodak Darkroom Aprons
- Kodak Darkroom Graduates
- Kodak Thermometers, all sizes
- Kodak Timer

. . . and other well made, useful items. There's not much point in going into details here, because your dealer can show you these things firsthand, show you the ones you really need and the ones you can get by without for a while. Talk darkrooms with him soon.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

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VENETIA STEVENSON

How ED SULLIVAN picked her

continued from page 76

a search for the Most Photogenic Girl in the World and have her picture appear on the transparency. Instantly another problem arose: who would choose the girl for this signal honor? In the roaring twenties there was Ziegfeld, but who today could make this momentous decision?

More conferences. Finally, it was agreed that Ed Sullivan was probably the world's outstanding showman, who combined authority with integrity. We asked him if he'd serve. He would. One problem was solved.

Next problem: Who would photograph her? Scores of photographers were considered for the job, but when the final decision was made, Peter Gowland, one of the country's foremost glamor photographers, was chosen.

Then the work of gathering pictures of beautiful women began. The editors scoured the world. Pictures were clipped from magazines in nearly all languages. Editors were assigned to comb through files of the leading model agencies, while others dug through theatrical files for pictures of actresses, singers, and dancers, and POPULAR PHOTOGRAPHY even hired scouts in Hollywood, San Francisco, Dallas, Chicago, and New York to search, like so many Diogenes, for beautiful women. Pictures were solicited from movie companies, television networks, theatrical schools, photographers' files, and college year books.

Out of this search came 1,692 eligible photographs, which were turned over to Ed Sullivan who, justifiably, heaved a big sigh and went to work.

Working in his Park Avenue, New York, apartment, Ed devoted his spare time over a period of several weeks poring over the pictures. It was a tough job. All the girls were pretty, many of them were beautiful. Ed studied and culled, putting the rejects aside and the "possibles" into a special box. Finally, Ed, after much soul-searching, picked Venetia Stevenson from a photograph that had been submitted by Peter Gowland. It was not until two days after her selection that it was learned Venetia had become a Warner Bros.' starlet, who was about to start work as one of the feminine leads in *Darby's Rangers*, under direction of the renowned William Wellman, a film to be released next year.

Bruce Downes, editor of POPULAR PHOTOGRAPHY, flew to Hollywood to meet Venetia and to complete all arrangements with Peter Gowland and Warner Bros. Scores of pictures were shot, publicity plans laid, and a schedule set up for Venetia's appearance on the Ed Sullivan show in New York.

Gowland made hundreds of shots of Venetia, and each situation had to demonstrate an aspect of Super Anscochrome's ability to solve tough exposure problems. The candlelight shot was selected for the transparency and Ansco assigned the job of making the 600,000 duplicates to the Frank Holmes Laboratories, Inc., in San Fernando, Calif. A more detailed job on how this was done appears on page 104.

All this activity has culminated in this issue of POPULAR PHOTOGRAPHY and the *Ed Sullivan Show*, Sunday, August 4, on CBS-TV, sponsored by Mercury-Lincoln dealers when Ed introduced Venetia to his vast coast-to-coast TV audience. The big tour de force, the reason for all this extraordinary activity, however, is the Super Anscochrome slide tucked into this issue. It took a lot of energy and a lot of money to get it to you, the reader of POPULAR PHOTOGRAPHY, and we hope you enjoy it.—*The Editors*

VENETIA STEVENSON

Venetia Stevenson, whom Ed Sullivan chose as the Most Photogenic Girl in the World, stands 5 feet, 5 inches, weighs 114 pounds, has blonde hair and blue eyes. She was born in London in 1938, the daughter of movie director Robert Stevenson and actress Ann Lee. She is third cousin of Robert Louis Stevenson.

At the age of two, Miss Stevenson was brought to the United States. After graduating from the Hollywood Professional School in 1956, she appeared briefly in little theatre work and in television. She appeared with Arlene Dahl and Fernando Lamas in *Liliom* at the Sombrero Theatre in Phoenix, Ariz., and played roles in *Playhouse 90* productions as well as in *Cheyenne* on television. Then RKO signed her to a term contract, and she made her film debut in the musical, *The Girl Most Likely*, in which she played the part of a record store clerk.

Following a year at RKO, Venetia signed a contract with Warner Bros., where she has just completed filming *Darby's Rangers*, which will be released sometime next year.

How PETER GOWLAND photographed her

continued from page 79

background action and small *f*-stop to carry depth yet a small diaphragm opening and fast shutter don't usually work with color film. Usually you must sacrifice one for the other.

With my Norwood exposure meter I took both a shade reading and a bright sun reading and decided to split the exposure with the thought that Venetia would be underexposed while Ben would be overexposed. The results proved me to be wrong. Super Anscochrome carried both to my surprise.

I used a 35-mm camera with a 35-mm

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1½" f:1.9 Tele, Foc.	29.95	17.95
1½" f:2.5 Tele, Foc.	19.95	12.95
7.5mm f:1.4 W/A, Foc.	59.95	39.95
6.5mm f:1.9 W/A, Foc.	49.95	24.95
7mm f:2.5 W/A F, F.	19.95	13.95
1" f:0.95 Std. Foc.	175.00	129.95
1" f:1.5 Std. Foc.	54.95	37.95
3" f:1.5 Tele, Foc.	89.95	59.95
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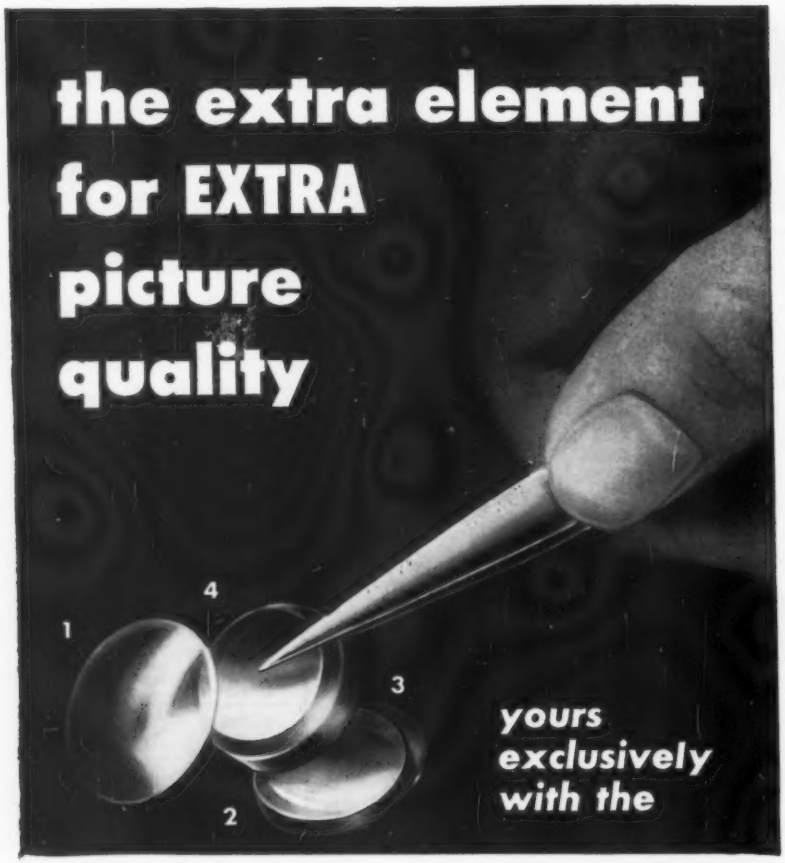

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lens. The exposures were made at 1/500 second and *f*/7. Again focus was set on a distance *between* the two subjects. Only with a fast film could I have carried both in focus at such fast shutter speeds.

With such satisfactory results, we went on to other pleasant adventures in color. In the past I have always loved the softness of shade lighting but when using color a tripod was usually necessary. Next

HOW THE 600,000 SLIDES WERE MADE

This is the transparency-duplicating machine which turned out 600,000 copies (75,000 per day) of the Venetia Stevenson slide which we enclosed in this issue. This, we believe, is the largest printing of a single trans-

parency in history. A 1000-foot magazine fed Super Anscochrome into the camera which automatically copied the original. An exposure meter built into the machine constantly kept the operator, Carol Givens (foreground), informed of any variation in the light output of the photocell in the optical system. She could compensate quickly in exposure to allow for aging of the printer lamp. The machine was built so all possible variables are under control, guaranteeing the most perfect duplicates. Frank A. Holmes, supervisor of the Frank Holmes Laboratories, Inc., San Fernando, Calif., stands behind the ingenious machine.

we decided to test this new fast film freedom by exposing some Super Anscochrome in open shade under the trees. Again, just to make things a little more difficult (and the light a little softer), Venetia was posed under a white parasol. Here various exposures were made and, as you can see by the accompanying example, fast shutter speeds and comparitively small *f*-stops were again possible.

For an indoor test we decided to try some available light which was a combination of indoor daylight and fluorescent. Since the film was balanced to daylight, we used fluorescent lights with a close color temperature. Again for the first time, I was able to enjoy the combination of comparatively small *f*-stop with hand-held camera as it was necessary to carry both Venetia and her reflection in sharp focus. In the past I have made hand-held available-light interior shots but could only carry a few inches in focus.

As we all know, the faster the shutter speed used the better chance of getting a sharp picture. It is not usually recommended to shoot at less than 1/100 for very safe results, and 1/20 when you are in a pinch. There are some photographers who claim to hold the camera

steady at 1/10 and even 1/5 but it is usually necessary to rest the camera against a doorway or other rigid support.

A Rolleiflex was used for these available-light pictures. To insure maximum steadiness I always use the magnifying glass and brace the camera against my forehead. I tripped the shutter with the thumb of my right hand. Rather than use a quick press which might jerk the camera, I squeeze the release.

We were quite satisfied with the first dressing-table pictures but felt the film should be put to a much more severe test. The reader might question the amount of available daylight since there is no standard for comparison. The fluorescent tubes are constant—40 watts are 40 watts anywhere, but daylight varies all over the world.

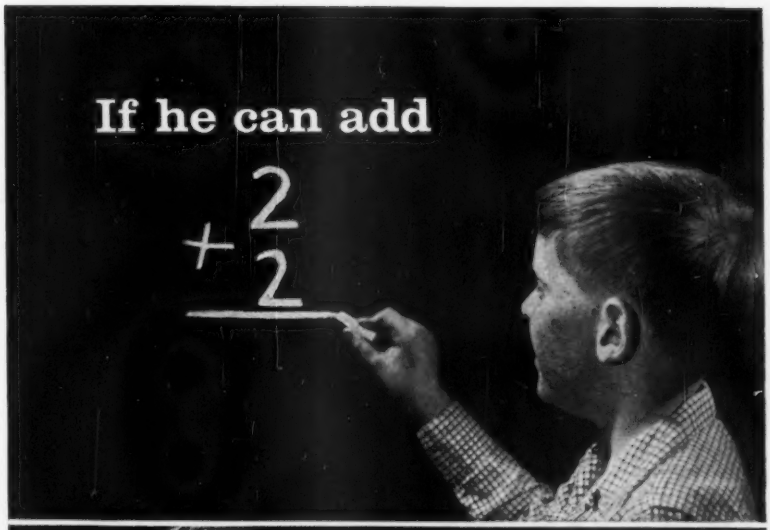
It was then decided to reshoot the dressing table under the most rigid conditions. No other available room light was to be used so the pictures were made at night. Rather than two fluorescent lights, only a single 40-watt tube was used. In spite of such obstacles it was again possible to carry depth of field in sharp focus with a hand-held camera, as is shown in the accompanying illustrations. Shooting directly into the light is the perfect test of available-light technique.

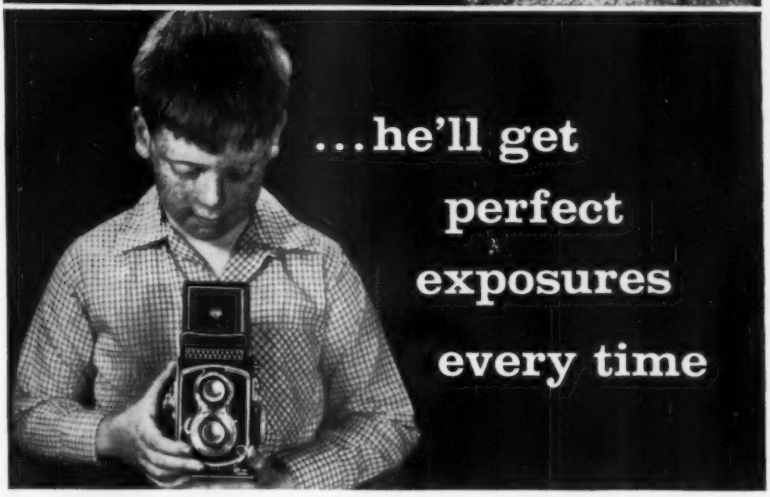
As you have no doubt gathered by now, the Venetia Stevenson-Super Anscochrome sittings were spread over several days. We had time to process and evaluate the results between each session. To this point, things had been too easy. What we needed was a real test, so, we turned to one of the smallest sources of light—candles.

Here, enclosed in this issue of POPULAR PHOTOGRAPHY is the transparency that resulted from this most difficult test. As you project it on your screen or view it through a pocket viewer, study the light and the color quality, and then reflect on how the shot was made.

Besides using candlelight as the source of light, I added to the difficulty by deciding to hand-hold my 35-mm Nikon. I set the 85-mm lens at f/2, and the shutter at 1/20 sec. You have the amazing results before you. There is little more I can say about them that the enclosed transparency doesn't say for itself.

However, there is another interesting aspect of this phase of the Super Anscochrome assignment. It is the arrangement of the candles. I placed a mirror behind the camera so that Venetia could see herself and arrange most of the poses and the direction of candlelight herself. I have used a mirror for the last 16 years but this is the first time a model has done her own lighting and posing! It is surprising how much more interest people take in a sitting when they can see what's going on. And what a help it is to the photographer to be relieved of these two duties once in a while. It has always been my contention that a person knows his own best angles better than the photographer. After all, think of the thousands of times you see yourself in the mirror. The same reasoning applies to lighting. Why shouldn't a person know whether the available lighting is flattering to them or not.





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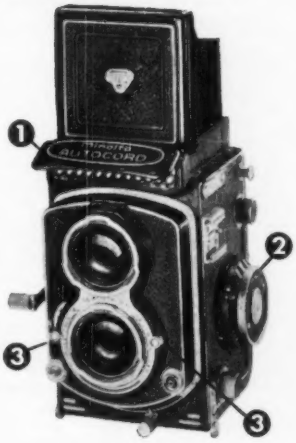

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I find amusing the mixed reactions that accompany most of the models when they see themselves in the mirror, just as they are to be photographed. Some are very self-conscious and say "take it away!" while others exclaim, "What a wonderful idea. Why doesn't every photographer use one!"

Yes, the most interesting pictures of the Super Anscochrome assignment were those which Venetia posed and lighted herself. The experience not only taught me the advantage of Super Anscochrome, the charm of candlelight, but also the versatility of Venetia Stevenson.—

The Rangefinder

(*Continued from page* 58)

pictures from an exhibition in Poznan, Poland by the Polskiego Towarzystwa Fotograficznego (Polish Brotherhood of Photography). All the examples showed rare imagination and imagery and fine technique, and there was no propaganda content. We reproduce one of them, by **Tadeusz Wilkans.** There ought to be a broader interchange of pictures and ideas between iron-curtain countries and ourselves—perhaps as part of President Eisenhower's people-to-people program—and POP PHOTO will help all it can.

Darkroom on Wheels

If you live in upper New York State or New England chances are you've already been through the Dream Darkroom housed in Charles Beseler Company's 35-foot aluminum trailer. However, if you live in other parts of the United States you'll have an opportunity shortly to tour the trailer. There are four darkrooms touring the U. S. and two for Canada, Mexico and South America. The darkroom is being sent around the country to maintain interest in Beseler as well as to reawaken the amateur and professional photographer to darkroom procedures from film developing through enlarging and drying. One of our editors, Tom Kraner (who took our picture), was told by the Beseler representatives that the company decided that if the public couldn't be brought to the darkroom then the darkroom would be brought to the public. A photographic consultant will be on duty to explain and demonstrate all the equipment in the trailer. In addition, tape recorded broadcasts housed near particular items will supplement the live explanations. Some of the items you

BESELER'S TRAILER
A darkroom brought to the public.

(*Continued on page* 117)

Oversize 'Contact' Sheets

(*Continued from page 74*)

fessionals offer a refinement of the contact sheet: They put the strips of film in an 8x10 enlarger, then blow up the whole roll onto a sheet of 16x20 paper, giving a sheet of proof prints each measuring about 2x3 inches—four times the 1x1½-inch contact-print size.

One look at these large, easy-to-read 16x20 "contact" sheets thoroughly sold me on the advantages of enlarged contacts. I decided I wasn't going to be happy until I could make them in my own darkroom. This would have been easy, if I had an 8x10 enlarger.

I began to plan building a simple fixed-focus 8x10 enlarger just for making enlarged contacts, then thought of a remarkably simple solution to the whole problem: using my 4x5 enlarger to print the 36 exposures on four sheets of 8x10 paper, rather than on one 16x20 sheet.

This would get around having to build the big enlarger, and also eliminate the need to stock 16x20 paper just for contacts and the nuisance of hauling out big trays to process them. I built a special glass carrier for my enlarger to hold the 35-mm negatives. You can make one to fit most 4x5 enlargers in about one hour, for less than $2.

From a hardware store or glass supply house buy two pieces of A-quality window glass 5⅞x11½ inches, 3/32 inch thick. Have the store carefully polish and seam all four edges of each piece, to remove any sharp points that might cut you or scratch your negatives. The only other material needed is a roll of half-inch red Scotch tape.

See photographs for step-by-step instructions on making the carrier. First, the two pieces of glass are hinged along one of the longer sides by folding a length of tape over the edges of both pieces. Then run a strip of tape next to the edges of the two remaining long sides. When the carrier is placed in the enlarger it sticks out several inches—and will give you a nasty bump on the head if you don't see it. Under darkroom illumination the tape shows up well, and when the enlarger is on it glows red. Place two short pieces of tape about eight inches apart next to the hinged edge of one piece of glass to serve as guides in positioning film. (When the glass sandwich is closed, the tape hinge and two warning strips should be on the outside and the two short guides on the inside.)

Before trying out the carrier, clean the glass with a damp paper towel; then dry and polish it with a dry towel. I found a paper envelope best for storing the carrier to protect it from dirt and prevent scratches when not in use.

Six-exposure strips of 35-mm film work best with this method. Place three of the six strips in the carrier, positioning the first so that it almost touches the two tape guides. Position the other two strips so they almost touch, then close the carrier. Closing it will flatten the strips so their edges touch (they should not overlap), permitting maximum enlargement

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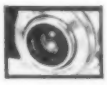

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After printing the right nine negatives, simply slide the glass sandwich to the left and print the remaining nine negatives. Then remove the carrier, replace the first three strips of film with the second three, and repeat the operation. Four 8x10 prints, and you have "enlarged contacts" of the whole roll of film. These are four times the size of conventional contacts, large enough to study focus, expression, composition, etc., and easily tell which will make the best enlargements.—▶

Should Photographers Overshoot?

(Continued from page 60)

a void. They are the result of a past experience or a combination of experiences.

Sometimes we are not even aware of the problem. We are like the man who invented a medicine for which there was no known disease and the problem seems to arise only after the answer is found. Although we do not know how to stimulate a specific idea, we definitely know that ideas are created by association. To come back to the creative process, John Arnold, a brilliant young director at M.I.T. where he conducts seminars in creative engineering, stated that the difference between a creative and an analytical problem is that the creative problem has more than one right solution while the analytical problem has only one right solution. This does not mean that all the right answers to a problem are equally good. As a matter of fact, the main problem for the artist is to select from among the right answers the one which will satisfy him best.

The first right answer to a problem is most likely to be the obvious one and although this does not rule out the possibility that the obvious might be the best answer, the odds are against it. Chances are that the third, fourth, or tenth answer will be the most satisfactory one. It is easy to see how this relates to taking more than one shot of a subject. The first shot is the one the photographer thought about and planned even before he gets to the subject. As he is taking his first picture he sees another angle, and while taking the second shot he sees a third shot with different lighting. With the fourth he may hope to get a different expression and while taking the fourth he may suddenly see a detail which may explain the subject better than the whole. So the very clicking of the shutter in itself stimulates new ideas. In other words, the taking of the pictures, the using of the film, is in itself a creative process because it stimulates and brings new ideas.

There is another factor involved and that is the subject's communication to the artist. Often a painter will not know how the painting is going to look until he puts brush to canvas. As he works, the paint on the canvas gives him clues as to how to proceed and how to finish. The photographer is in the same position. As the shooting progresses, the subject suggests other possibilities. In all creative processes, the experimental plays an important part and the word "experimental" implies that one is working with the unknown, that success is not guaranteed. Following a given formula is not creative work, so unless the photographer takes chances and expects some failures he cannot hope to have any original results. There is a great deal of truth in the statement that "Without the right to be wrong, there can be no right to be right." So let's take the shot although we have no confidence that it will be successful. All editors enjoy seeing a great number of pictures. In fact they insist on it. You may not be happy with their selection but in many cases you both will agree on the most exciting shot.

I think the lack of experimentation is the reason for so little creative work coming out of Hollywood. Because of the expense involved in shooting movies, the director must come to the set completely prepared, having figured out every shot and angle beforehand. Because of the schedule, there is very little chance to improvise. He works mostly by a formula. This usually results in a lack of that spontaneous quality so important in creative work. Again, what is lacking here is the communication of the subject to the creator.

I certainly do not want to give the impression that all overshooting is creative and never wasteful. I would like to emphasize that only if creative thinking accompanies the shooting is creative work possible. Even a Stradivarius will sound badly in the hands of a poor player. There can be subconscious, self-damaging practices attached to overshooting. For instance, repeating the same shot with the same exposure without any change in the subject. This is mainly an unthinking, trigger-happy reaction. Unless a new idea is connected with each shot, the shot is useless. There can be another self-damaging practice when the photographer has a limited amount of material and time to cover a subject and he starts overshooting on a seemingly unimportant shot with the result that he has neither the time nor the materials to cover more important pictures. In this case a subject will be covered very poorly and some essential pictures will be left out. So a certain amount of discipline and planning is also necessary to do a job successfully. If you have been overshooting and doing it creatively, keep on doing it. Creative painters are especially known for doing the right things subconsciously but they usually do not feel guilty about it, so there is no reason why a creative photographer should feel guilty either. Nobody is worried about the amount of paint Leonardo da Vinci used on the Mona Lisa—▶

35-mm Tips for Air Travelers

(*Continued from page* 97)

the aircraft or loading apparatus to add to the composition. This will also serve to document time and place.

In photographing from the air, the problems that must be considered are not too difficult to overcome, and you need not have an aerial camera. Most conditions of haze may be minimized by the use of a Skylight filter for color. In black-and-white, a medium-yellow or, for increased contrast, an orange filter should be used with appropriate compensation for increased exposure.

The vibration of the aircraft makes it necessary to shoot at a minimum exposure of 1/100 sec, preferably 1/200. And be sure *not* to rest the camera on any part of the plane. Let your body absorb this vibration. The ground speed of the aircraft, altitude, and angle from which the picture is taken, all contribute to the minimum shutter speed that is required for a sharp picture. For oblique angles (photographing ahead or behind the plane) you may use a slower speed.

In many cases, outstanding pictures can be made using relatively long exposures, provided the plane is in smooth air. Sunsets and the like may be taken if the camera is supported on a soft coat, or the little pillow that is usually given to each passenger. A cable release is necessary in this case if the camera has no delayed-action shutter release. Sunset exposure is here almost simpler than with normal daylight shots from the air. I find it best to simply aim the reflected-light-type meter directly at the brightest light source and expose accordingly.

Daylight exposure from the air, especially with color film, requires consideration for each particular situation you may encounter. For example, a picture of clouds, blue sky, and land below involves three different light values that often vary to a great degree. The sun reflecting off the clouds may give a reading on your reflected-light-type meter of 800, the blue sky 200. And pointed toward the ground, the reading is considerably lower. But if exposed for the sky and land below, the clouds would block-up in the negative and none of the detail in their formation would be visible. A compromise exposure is the only solution, retaining some of the values of the scene and distorting others.

Be particularly careful when photographing through a thick ground haze, which is a serious problem. Not only should a Skylight filter be used, but attention should be paid to taking an accurate meter reading. The haze itself cuts light from the sun and sky, and if no allowance is made, the picture will be underexposed. In aerial pictures, it is a good practice to overexpose one stop for pictures when haze is light, and up to four stops when the haze is thick.

Since you are flying in a commercial airliner, the immovable window may seem like a screen between your lens and the pictures that you want to shoot. Admittedly it would be nice to lean out and aim the camera directly downward, or ahead. But the plastic windows have good light-transmitting qualities, and compensation in exposure need be made only if the window happens to be a little dirty. But do be careful not to have any reflections on the window from bright objects within the plane: other windows, your wrist watch, light shirt, or even the camera itself. It is advisable to use a lens shade, holding the camera as close to the window as possible without touching it.

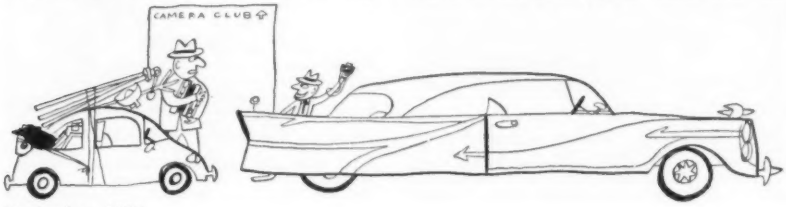
Your airline attendants will undoubtedly be able to tell you, in advance of the flight, the points of interest along the route that will be visible, what the cloud conditions are apt to be, and on which side of the plane to sit in order to have the best view. Of course, the most unobstructed view is to be had from the rear seats. But it may be advisable to sit in the very front seats in order to include a wing or an engine which may add interest to the picture. Here, depth of field is only a minor consideration when using a 35-mm camera.

A long lens is of great advantage, particularly when photographing from high altitudes. To the eye, an acre of land is about the size of a pea from 15,000 feet.

Photographs inside the plane, of course, are perfectly feasible. The best conditions under which to take these are when you are "on top" of the clouds, or, better yet, flying "in" the tops. Here, much light is reflected into the cabin, and provided the air is smooth, hand-held color pictures can be taken with ease. An exposure meter is a must, though.

Don't waste film shooting other planes in the air. They'll always be too far away. The best shots of planes in flight are to be had from the airport—just off the end of the runway, if possible, with the sun behind you. Don't forget to "pan" the camera, because they go very fast. Runway shots at night, using an open shutter for long continuous exposures, are among the most spectacular photographs you can make while on the ground. Naturally, you must rest your camera on a firm support.

Not all of us can photograph so well or so spectacularly as did Howard Sochurek for *Life* in his great Air Age story (reprinted in the current *Popular Photography Color Annual*) but on the ground or in the air the 35-mm camera can convey the excitement and adventure of travel in the great metal birds era.—



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35-mm's new competition: 127

(*Continued from page* 81)

photographer that the 35-mm can't?

Here are its advantages: It gives the user a large-format SuperSlide which provides almost twice the transparency area of 35-mm yet can be used in 2x2 projectors. For prints from positive transparencies, 127 offers a larger area for the processor to work from, and therefore guarantees better definition. (With 35-mm slides, images are enlarged more greatly and loss in quality may occur.) No packaged color-negative-type film is available for Type C prints in 35-mm, but there is in 127—Kodacolor. Other advantages include, less shots per roll (12) therefore a roll can be finished faster and gotten off to the processor with little loss in color through time and temperature changes; for pocket viewers 127 gives a larger picture to look at; and in black-and-white photographs 127 is an excellent compromise between 120 and 35-mm for getting high-quality enlargements.

Of course, 35-mm has advantages over 127 as far as cost per picture and speed of handling are concerned, but 127 has enough good qualities to make the newcomer think twice before he decides between 127 and 35-mm, and makes the old timer wonder if the slightly extra cost isn't worth while in terms of larger picture area.

What are the new cameras and new films in the 127 field?

Two camera-manufacturing giants, Franke & Heidecke (makers of the Rolleiflex), and Eastman Kodak, are producing new 127 cameras. Ansco is making 127 Super Anscochrome, and Eastman Kodak is making its Ektachrome Daylight Type and Ektachrome Type F in 127.

The Frank & Heidecke camera is the 4x4-cm Rolleiflex known more popularly as the "Baby Rolleiflex" because it looks like a smaller model of the 2¼x2¼ Rolleiflex. The new Rollei has a 60-mm Schneider Xenar *f*/3.5 lens, automatic film transport, an LVS Synchro Compur shutter (X-M synch), self-timer, an easy loading system where film and spool are dropped in at the same time (no rollers to go under), and a focusing hood which includes a sportsfinder and 4½x magnifier. On a 127 roll, the camera produces 12 41x41-mm pictures. Price is $133.65.

Eastman Kodak's cameras are on a lower price level. The 127 Starflash sells for $8.50, and the 127 Starflex is $9.95.

The Starflash offers a built-in flash unit that accepts M-2 flashbulbs. Its fixed-focus lens is set to shoot color from four feet to infinity. The shutter has two settings: for black-and-white and for color shooting.

The Starflex is similar to the Starflash except it is a twin-lens-reflex type camera. A Kodalite Midget Flasholder, which sells for $3.50, can be used with it for flash pictures.

As for 127 films, Eastman Kodak has added Ektachrome Daylight Type and Ektachrome Type F to its existing 127 line, which has consisted of Kodacolor and Kodak Verichrome Pan black-and-white film. The Ektachrome Daylight Type has a rating of ASA 32. Ektachrome Type F is designed for use with clear flash bulbs. Price for a roll of either type of Ektachrome is $1.10 without processing.

Ansco is producing 127 Super Anscochrome, a daylight-type film. It is rated at ASA 100, and is also priced at $1.10 per roll.

As 127 becomes better known as the "convenient" format, more cameras, types of film, and accessories are bound to come. With this move, 35-mm may have a new contender for its popularity as the "best-for-the-amateur-at-the-price-per-picture" medium. Also, as the popularity of Type-C prints increases, miniature-camera workers may turn to 127 because no packaged negative-type color film exists, and 127, for the present at least, is the best compromise. The future for 127 looks very good.—

What's New—Trade Notes and News

(*Continued from page* 54)

trays now fit B&H Electric Changer, B&H Robomatic, Viewlex Project-O-Matic, Viewlex Power-Matic, Keystone Slide, and AO Executive projectors. Prices are $3.25 per carrying case of six trays with covers (30-compartment size) and $5.50 per carrying case of six trays (36-compartment size).

DARKROOM EQUIPMENT

AMBER POLY-ETHYLENE solution storage bottles are sufficiently dark to protect the contents from light yet allow the user to see the level of the solution. In addition to being lightweight, unbreakable, and chemically inert, the bottles can be squeezed before capping to reduce amount of air in the bottle, preventing oxidation. Available in photographic store in 5 sizes from 8 oz to 1 gal, they are priced from 49 cents to $2.20. More information available from Clayton Chemical Co., div. of American Photocopy Eqpt. Co., 5420 N. Damen Ave., Chicago 25.

SPOT-O-MATIC enlarging meters are presently being packaged with a 16-page booklet, *Ten Second Method*, which deals with the operation of the meter and supersedes the previous manual and speed chart packaged with the instrument. The booklet describes a new, quick method for using it with variable contrast printing papers and also simplifies the use of the meter with conventional printing papers as well as with Ansco and Kodak color print materials. A new step-by-step method of *zeroing-in* for the sensitivity of the printing paper is included in the system, in place of the formerly published paper-speed approach. Present owners of the meter can get a copy of the booklet by sending 25 cents to the Kinnard Co., 324 W. Vine St., Milwaukee 12.

MISCELLANEOUS

MILLER FLUID ACTION is the name of a pan head for movie cameras. It is claimed to provide smooth panning in horizontal and vertical directions, with a full 360-degree horizontal movement and can be operated with either hand. Senior C model, for 16-mm cameras, is priced at $113.40 while the Senior D model, for heavier 16-mm cameras, is priced at $150. Sold through dealers only, details are available from Miller Precision Eqpt. Co., 7305 Melrose Ave., Hollywood 46, Calif. —

Planned Portraits

(Continued from page 71)

(Even so, I was recently called upon to lend an air of journalistic truth to an industrial ad, but expected to pose a group of men around an imaginary machine which would be pasted in later. Fortunately the art director saw that it would not work, and we got our realistic result by letting the men move freely around the real machine.)

I am so convinced that realism can only be achieved by catching spontaneous action that I refuse to give any directions, or to "arrange" any groupings, or to pose anyone. I pick suitable settings or backgrounds and control angles by moving the camera or by moving the person to whom the subject is talking—and by patience.

I wait as long as necessary, until some spontaneous action happens, then catch it with available light or bounce electronic flash. It may take time, and one must expect to discard a lot of exposures, but there is that definite advantage of 35-mm—a lot of exposures in rapid order.

The successful frame has a reality and a quality of truth well worth the low-yield approach. As a by-product: difficult, self-conscious people who would be militantly on guard against the big camera or the threatening flash will disregard the fast-shooting 35, especially if a variety of lenses is employed, and they are never sure whether you are making a close-up portrait or including the whole room. The only direction I resort to is a suggestion to stand or sit, or to take advantage of a background, or to avoid a bright window or a deep shadow.

It is essential to have help in controlling people's attention—someone to originate conversation or to ask questions requiring answers. This accomplice can be moved by a subtle signal to control the subject's attention, avoiding the intrusive phrase like "turn your head a little." My wife and I work as a team and she knows what to do with only an occasional mumbled hint from me. The subject's own friends or business associates can sometimes be used, but they are apt to run out of conversation just when you want it most.

The pictures accompanying this story demonstrate a variety of approaches to the "planned candid" portrait. What I think they show above all is that it is possible to get an alive, unposed-looking picture of a subject who is perfectly well aware that a camera is in the room.—

Answers to Popular Photography Quiz on page 48

1—F	3—A	5—C
2—B	4—E	6—D

(Each light used was a No. 2 photoflood.)

DARKROOM LABELS THAT LAST

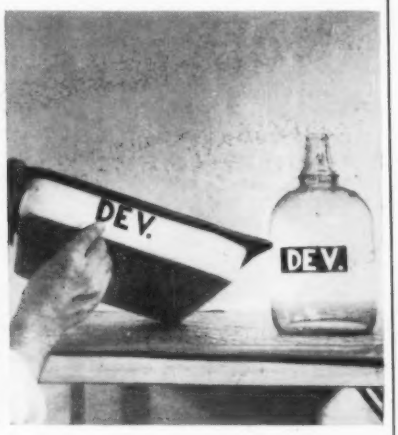
By RON ANDERSON

Lasting labels for trays, funnels, bottles, jugs, and other containers and equipment used in the darkroom are easily made from plastic tape. This tape is not affected by water or chemicals, adheres to any dry surface at a touch, and comes in several dark and light colors.

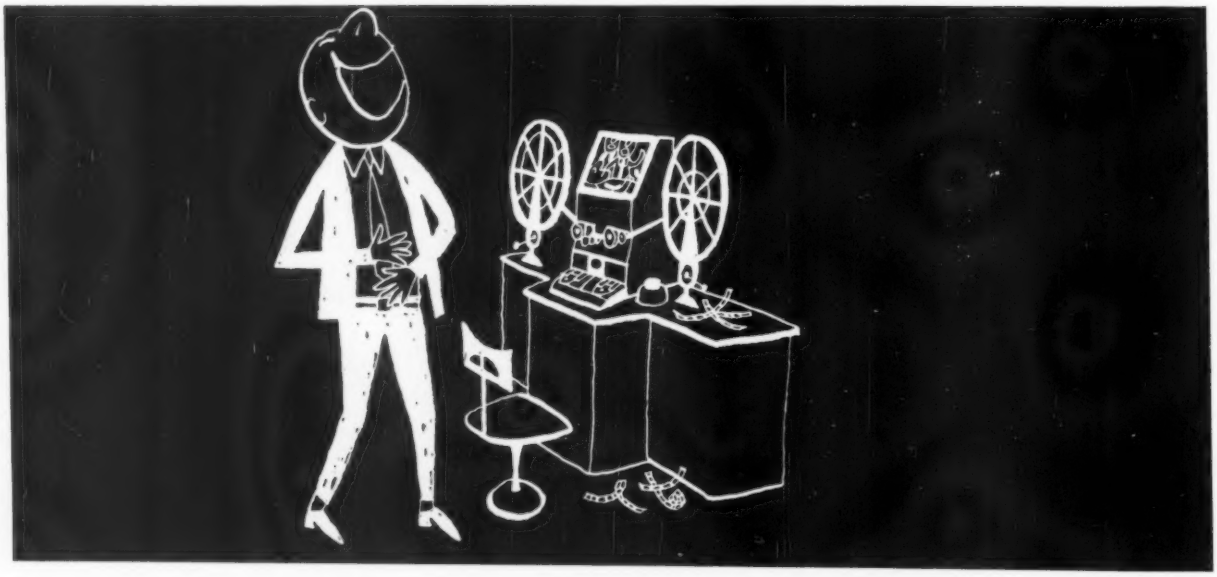
A simple method would be to spell out the letters with narrow strips of tape. An alternate method (described below) produces two sets of usable labels—the actual letters which can be used on trays, and the background which can be used on a container or jug.

Another application is labeling hot- and cold-water taps, where splashing water and solutions could cause paint to chip or peel. Since visibility is most important under a dim safelight, tape of a contrasting color should be used.—

Lay out letters or words on squared paper (left). The letters should be about one sixth smaller than the width of the tape . . . using 1½ in. tape, the letters should be no higher than 1¼ in. Place a piece of the plastic tape lightly upon a sheet of glass and lay the completed paper pattern over the tape (right). Tracing over the letters with a sharp pencil will leave an imprint of the letters on the tape. This imprint will remain visible for a few minutes.



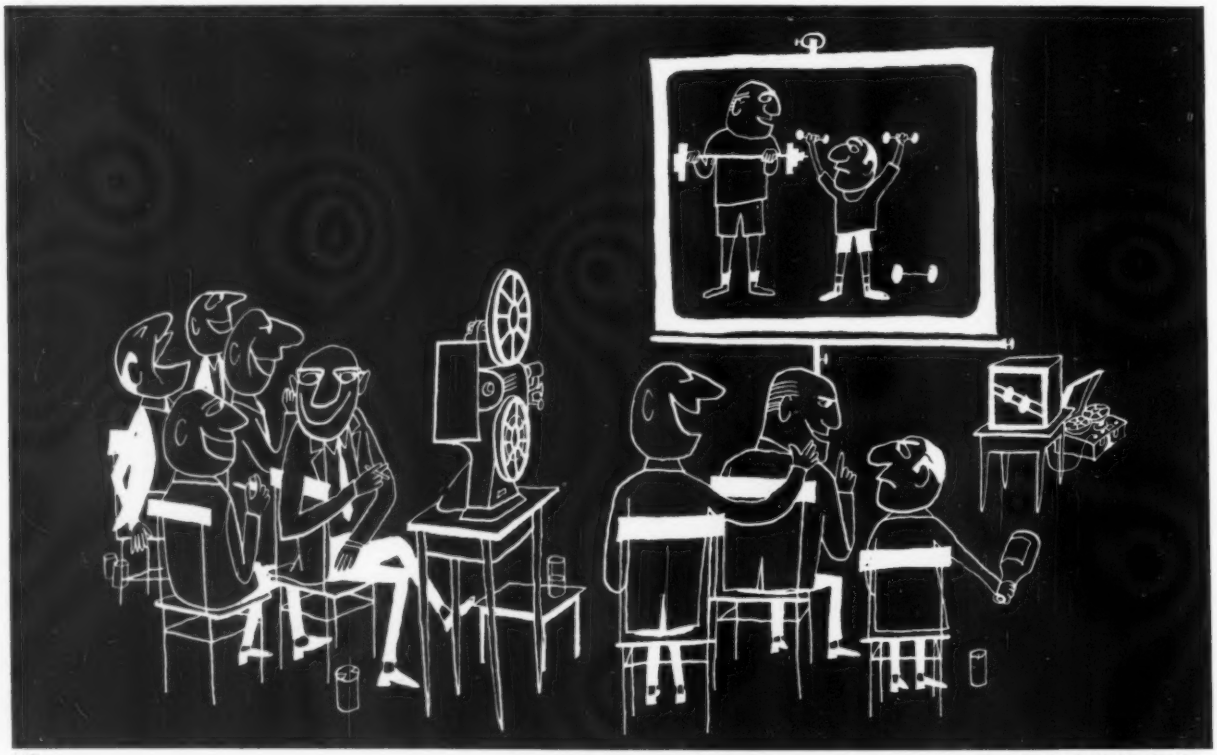
Remove the tape from the glass and apply it to the item to be labeled. (To insure perfect adhesion of the tape, the surface of the item must be clean and dry.) Carefully cut along the imprint with a razor blade. Pull the letters gently away from the container (left) and place upon a sheet of glass. After all letters have been removed, the backing remains on the container and the letters are removed from the glass and stuck on a tray or another bottle.



How to get HUMOR through editing

By LES BARRY
Illustrations by John Seneres

"Strive for incongruity through the application of the unexpected."



From the earliest days of motion pictures there has been one sure-fire way to provide a movie audience with successful entertainment—good, solid humor. And since entertainment is the thing most people seek when they spend their money on admission tickets, the professional movie makers have made sure that a good number of funny films are turned out every year.

For the home-movie maker, the idea of turning out half an hour or more of comedy seems a bit frightening. He thinks of it in terms of script, sound-on-film and polished, professional acting—three qualifications the Hollywood producer of comedy must surely consider.

But the comparison between the techniques of Hollywood comedy and home-made comedy should never be made, for one simple reason—the size of the audience. Yours is much smaller.

The Hollywood producer must work toward a product which will please the majority of the thousands of faceless people who make up his audiences.

The home-movie maker need only entertain his immediate friends and family, and for that reason he can turn to the simplest, most personal form of humor.

Which brings up the question, "What is humor, anyway?"

Humor is nothing more than the clever use of the unexpected or the unusual.

Therefore, when a man with a size 7⅝ head perches a size 6½ hat in the center of it, people laugh, because it's unexpected and, without a doubt, unusual.

If a very dignified fellow in full-dress suit and top hat gets a custard pie thrown in his face, it's funny. It's funny, because it's unexpected and unusual.

And if, on your movie screen, you project a couple of hundred frames of your father's lips moving, but the voice your audience hears is that of Jimmy Cagney, or even your little sister, that's going to cause a lot of laughter.

With this theory in mind, the home-movie maker can treat himself, his family, and his friends to an evening of sheer fun—just by the clever use of some old films, his editor, and his tape recorder.

The idea is to strive for incongruity through the application of the unexpected and/or the unusual; and a little harmless embarrassment to a viewer makes the stew that much spicier.

It will all add up to one of the most fun-filled parties of the year. There will be plenty of interest in seeing it become an annual event, and in subsequent years it will be even funnier, because whenever you start exposing footage you'll have that crazy end-of-the-year fun show in back of your mind. You'll shoot for it.

But to start with, no special shooting is necessary. The movies you'll show will be clips, rejects, and excerpts from film already shot.

You start with the rejects, because chances are nobody has seen them. Don't worry about quality. If there's something wrong with a particular piece of film you can capitalize on it.

What you're going to do is splice all this film together, and then make a special sound track for it on your tape recorder. The fun comes in when you project the film and play the tape at the same time.

And an important aid, of course, will be your radio.

For example, suppose you find a strip of film taken at a picnic. On it are some out-of-focus shots of a couple of friends playing softball. One of them, the batter, might even be smiling or gesticulating for the camera.

That's all you need. Tape a few minutes of a professional baseball broadcast. The announcer might be saying something like, "Yogi Berra's at bat. It's a grim spot for the Yankees, and old Yogi's face shows it."

You get the pitch? The audience is going to recognize the announcer's voice. They'll hear the background sounds of the cheering fans. And what they'll see is your friend clumsily flexing his knees and waving the bat around like a golf club.

It's pretty obvious humor, when you come to think of it, but it goes over big at a party which includes the guy at bat and a bunch of mutual friends.

But suppose you don't have anything as ready-made as a man at bat. There are plenty of simple situations that become just as hilarious when the proper sound effects are played simultaneously.

For instance, you find a couple of dozen feet of film showing your father, relaxed in his easy chair, with just the cold stub end of a cigar clenched in his teeth. This didn't look like much when you edited the film, so you cut it out.

Stick it into your fun film. For a sound-track tape a cigar or cigarette commercial. Something about the joys of smoking.

That's a simple one. But suppose you cut that piece of film because of something wrong with its quality. Maybe it's underexposed, and all you can really make out is dad's face with some dark object sticking out of it. Then try taping a baby-food commercial, complete with gurgling infant.

A switch on this one is a film of your or a friend's baby. The infant is lying all delicately tucked into his crib. His mouth is open. The voice coming out of your tape recorder is that of Elvis Presley.

A terrific gimmick is the use of the

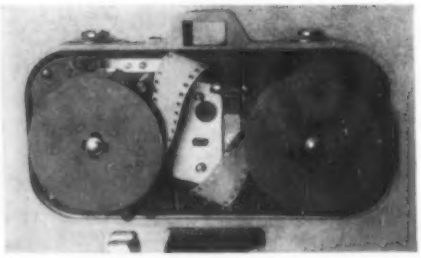
(*Continued on page* 137)

". . . the clever use of some old films, an editor and a tape recorder produce humor."

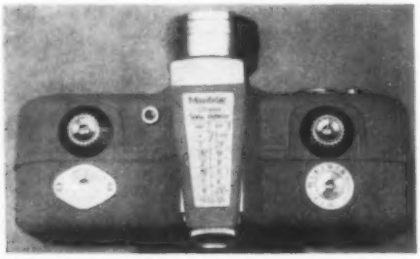
MOVIE CAMERA WITH UNIQUE BODY DESIGN

The Zeiss-Ikon Movikon 8 looks and handles like a standard 35-mm still model

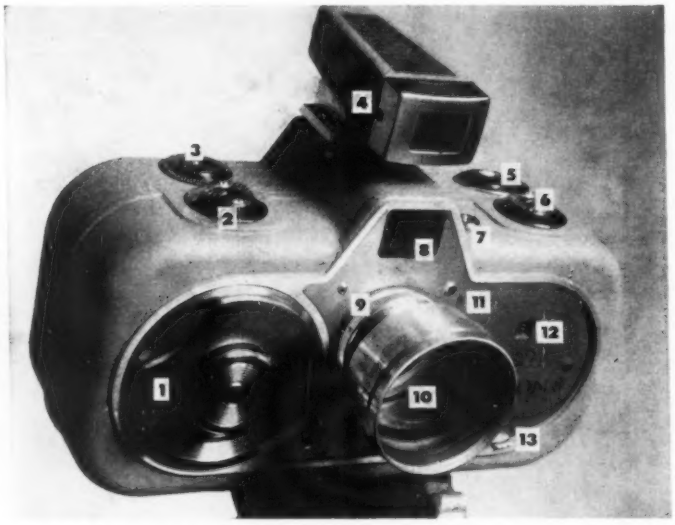
By ALLAN GREEN



Although loading looks awkward, camera is easy to thread; it's almost impossible to make a mistake.



Top view shows Movikon's compact miniature-camera size with conveniently located controls and finder.



Here are the important features of the Zeiss-Ikon Movikon 8: **1** winding key for spring-driven motor; **2** release knob; **3** aperture computer; **4** accessory viewfinder; **5** footage indicator; **6** change-over knob for single-frame shots; **7** socket for cable release; **8** viewfinder; **9** diaphragm scale; **10** lens; **11** distance scale; **12** window for verifying image speed; **13** lever for image-speed selection.

The Zeiss 8-mm Movikon is a movie camera built to handle like a 35-mm still camera. Its compact size makes for easy handling and steady shooting. Gripping the Movikon as you would an ordinary 35-mm still camera, pans come off smoothly. Designed compactly, conveniently arranged operation knobs make the manipulation of the Movikon simple to use.

Here are some of its major features:

Viewfinder. The Movikon's viewfinder is mounted directly above the lens and vertical parallax is compensated for by merely observing reference notches along the sides of the viewfinder frame. These notches allow for accurately composed scenes at distances from infinity down to eight inches.

Shutter opening. Instead of the conventional shutter opening of approximately 180-degrees (giving an exposure of 1/35 second) at 16 fps, the Movikon has a shutter of 210 degrees (giving an exposure of 1/25 second). This additional light allows for better exposure under poor lighting conditions. Or, to put it another way, the *f*/1.9 lens can be considered an *f*/1.5.

Lens. Although the 10-mm *f*/1.9 lens is permanently mounted on the camera body, two accessory lens adapters are available which convert it to either a 20-mm for telephoto shots or to a wide-angle which changes the 10-mm to a 5-mm. A companion viewfinder is supplied with each adapter.

The lens has click stops and diaphragm settings are marked off twice to facilitate reading the different stops in any position of the camera.

Motor. The Movikon's extremely quiet spring-wind motor has a capacity of five feet per wind and a footage indicator shows the length of film remaining to be exposed. When the camera back is detached, the indicator returns automatically to its initial position.

Camera body. The camera body is divided into two sections. The front houses the lens, spring motor, spools, and film gate, while the back contains the footage indicator, viewfinder, and camera lock. When the rear cover is removed, the spools and gate are easily accessible for simple threading. Any standard 25-foot double 8-mm film may be used. Film spools are located parallel to the optical axis of the lens rather than perpendicular as in most other 8s.

Movikon 8, distributed by Carl Zeiss, Inc., is available through your camera dealer for $119. Telephoto and wide-angle lens adapters, finder and case, are $69 each. Carrying case, zipper pouch, and filters can be purchased separately.—

COMING SOON . . .

2 EXCITING NEW ZIFF-DAVIS ANNUALS

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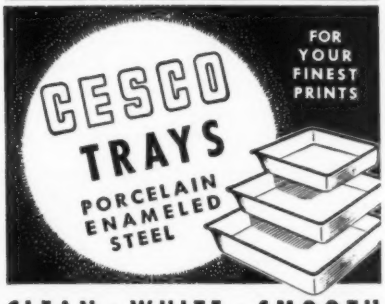

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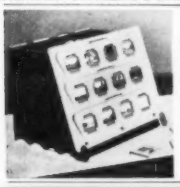

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New Polaroid Copymaker

(*Continued from page 99*)

45-degree angle, one on each side of the easel.

The problems of proper subject *framing* and critical *focus* are solved for the photographer by the Camera Setting Chart. Polaroid's engineers have calculated exactly every camera setting for each copy size, using the known angle of view of their cameras with a calibrated easel for centering the copy subject. The photographer chooses the numbered frame line on the easel that best fits the copy, then refers to the Camera Setting Chart for exposure and focus settings and the correct camera-height setting.

Choosing correct *exposure* usually calls for a careful exposure meter reading plus some figuring with pencil and paper. A bellows factor (exposure factor) comes into play when the subject size is small and the lens must be moved out quite far from the film to focus. The farther the lens from the film, the longer the exposure needed. There is a way around this—and Polaroid of course has used it. Supplementary copy lenses may be placed over the camera lens instead of extending the lens. The copy lens shortens the focal length of the camera lens, allowing the camera to be focused at normal bellows extensions. This does not involve the bellows factor and no increase in exposure is needed.

An exposure table furnished with the Copymaker does away with meter readings also. The table gives exposure times for each type of Polaroid Land film, for the various types of copy subjects. A three-stop neutral density filter over the camera lens increases exposure times to a two- to twenty-second range, easily measured on the built-in timer.

The sturdy camera-mounting post and a cable release (plus rock-steady support for the entire copy stand) make *vibration*, our fifth close-up problem, quite simple to solve.

Polaroid has designed a sensible piece of equipment; no Raymond Loewy body or Widdicomb legs, yet very much a product of the modern school of industrial design. The Copymaker's value lies not in beautiful machining of metal surfaces, but in a well-worked-out system that reduces copying to its simplest terms.

The recently announced Polaroid Land Transparency Film greatly extends the Copymaker's usefulness. With this film a finished, bound positive 2¼x2¼ or 3¼x4 slide can be produced in as little as 8 minutes, at a cost of 55 cents. Film speed is 1,000 ASA daylight, 700 tungsten. The film may be exposed in any Polaroid camera accepting Series 40 film, and can be used to shoot conventional picture subjects or used with the Copymaker.

After exposure, the transparency film is developed in the camera two minutes for continuous-tone subjects, three minutes for line copies. The transparency is carefully removed from the camera with a special pick so as not to injure the very soft emulsion. It is dried three minutes, then placed in a Polaroid "Dippit" (see photo) twenty seconds for hardening and

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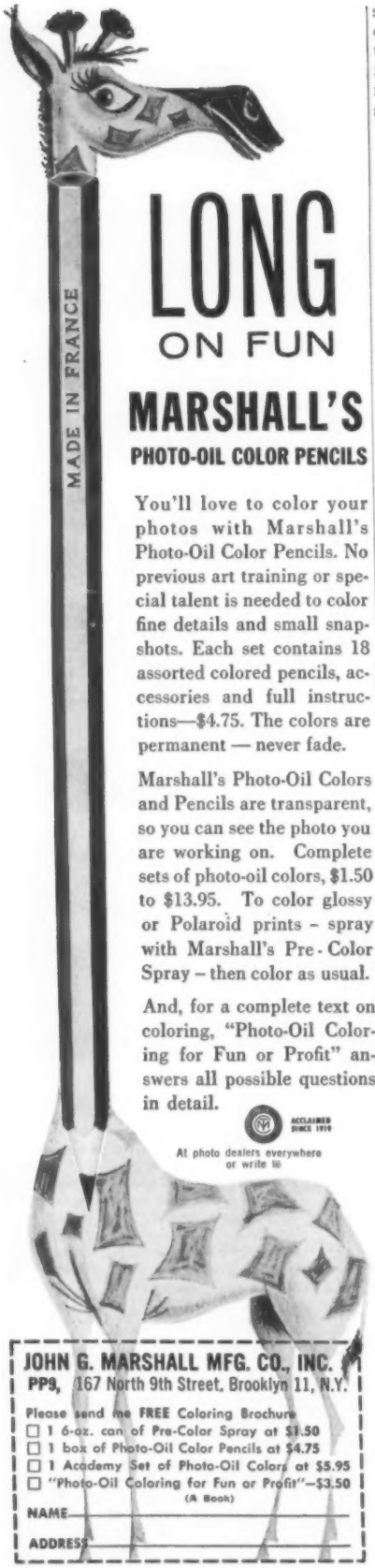

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stabilization. A built-in squeegee removes excess liquid as the film is removed from the Dippit. With care, the film can be slid immediately into a special plastic slide mount and projected at once. The slides should be allowed to dry several hours before being stacked or stored in a closed container. Duplicate slides, prints, and

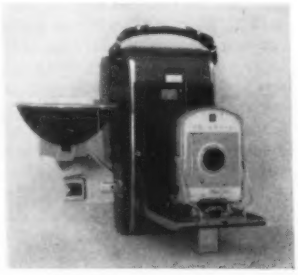
Transparency film must be treated in Dippit, which hardens image, makes it durable.

negatives are obtainable from the Polaroid Corp., Box 311, Cambridge 39, Massachusetts.

The $99.75 Copymaker is portable, easily disassembling into a compact 27x5½x19 cardboard case. The complete assembly in case weighs 22½ pounds, less camera. Any Polaroid Land camera accepting the Series 40 (3¼x4¼) films can be used. A titling kit with sculptured letters and pressure-sensitive tape is available for use with the Copymaker, priced at $21.50.

POLAROID ANNOUNCES THREE NEW PRODUCTS

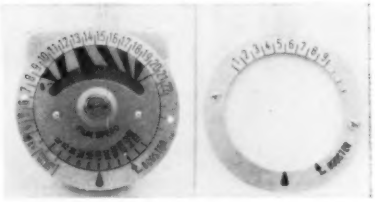
Model 150 Camera, replacing the Model 700 in the Polaroid line, provides an improved camera at a lower price, $109.95. The Model 150 features a new viewing-focusing system built into the camera body—a coupled rangefinder and an optical viewfinder that automatically corrects



for parallax down to 3½ feet. As on most Polaroid Land cameras, shutter speed and *f*-stop settings are combined in one control, giving a choice of eight exposure settings from 1/12 sec at *f*/8.8 to 1/100 sec at *f*/35. The Polaroid exposure number system has been replaced by now widely-used Exposure Values (same as LVS) for these eight settings. A large knob on the bottom of the camera bed focuses the lens.

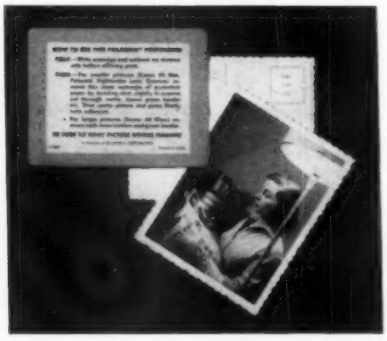
The camera uses Series 40 Polaroid Land film, available in three print types, with exposure indexes of 100, 200, and 400, and a positive transparency film with an exposure index of 1,000. Polaroid Corp. also makes a wide range of accessories for their cameras, including B-C flash unit for $12.95 and bounce-flash bracket, $2.95. The flash unit, even when used on the bounce-flash bracket, is synchronized through the camera accessory clip and requires no connecting cords. Provision is made on the camera for synchronization with electronic-flash units.

Model 620 Exposure Meter. Made by the German Metrawatt firm for Polaroid, this little meter (1¼x1¼x⅝ in.) is calibrated to the highest film speeds yet—12,800. Designed for use with the newer Polaroid Land cameras marked in the Exposure Value system, by attaching a separate



ring (supplied with each meter) it can be converted for use with the older Polaroid exposure system. The meter does not show shutter speed or diaphragm settings, instead, it reads directly in exposure values. Priced at $16.95, it replaces the Polaroid PR-23 exposure meters. Provision is made for attachment of a booster cell giving three stops more sensitivity, which the company plans to market soon.

Polaroid Postcarder. Polaroid fans will be intrigued with this new picture-in-a-minute into postcard-in-a-minute item. On one side the Postcarder has provision for message, address, and stamp and on the other is a gummed surface, protected



by a peel-off cover sheet. After the Polaroid picture is removed from the camera and coated, the cover sheet is peeled off and the Postcarder stuck to the back of the print. Priced at 95 cents for 25, they can be used with either Polaroid Land Series 30 or the larger Series 40 film.—▶

The Rangefinder

(*Continued from page* 106)

will see include a special viewing device that gives an immediate positive image from a negative, a print sink and trays, color processing sink, print dryer, negative drying cabinet, contact printer, and of course, a full line of Beseler enlargers.

Candid shots . . .

The American Society of Magazine Photographers made its Annual Memorial Awards this year to **Richard Avedon,** for distinguished work in fashion and theater photography; **Will Connell,** for his contribution to magazine photography as an inspired teacher; and **Allan F. Gifford** of Ansco, for the development of new fast Anscochrome. Gifford, incidentally, made his discoveries after illness forced him out of production into pure research.

Pictures on exhibit: Four hundred prints by the French master **Henri Cartier-Bresson** (see tape interview, page 130, and *Magnum,* Page 62), covering a 27-year span, formerly shown in the Louvre. Sponsored jointly by Magnum and the French Cultural Services in the U. S.; circulated by the American Federation of Arts. At the De Young Memorial Museum, San Francisco, Nov. 1-22; at Los Angeles County Museum, Jan. 7-26; then touring other U. S. cities for a year. . . . "I Am Involved in Mankind," 200 pictures by 53 photographers, sponsored by the National Conference of Christians and Jews, at 43 West 57th St., through Sept. 6.—

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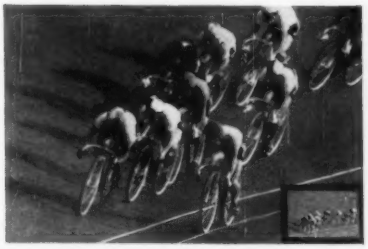

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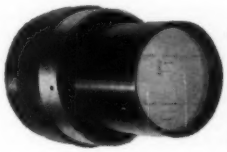

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35-mm Close-Up Photography

(*Continued from page 64*)

Consider these few facts we've selected out of pure malice:

An almost imperceptible amount of camera and/or subject vibration so slight that its effects are completely undetectable in pictures made over the normal range of lens-to-subject distances (3½ feet to infinity) can produce sadly perceptible unsharpness when the range shortens to two feet, and at closer distances the same faint motion may result in an unrecognizable smear.

When you move in close to where the image on the film is one quarter life size, regardless of your lens' focal length, all the depth of field available at *f*/16 is a mere ¾ inch. Move even closer, making your image only one-half life size, and good-old-reliable *f*/16 (sharp from foreground to background) now offers only about ¼ inch of workable depth.

In figuring the exposure for these pictures you'll need to consider more than your exposure meter's recommendations. In the one-fourth life-size shot, going by the meter will result in underexposing by a half stop, and at one half life size you've got to give two and a quarter times whatever the meter says to achieve normal negative or transparency density.

But, if you can learn to live with these hard facts—and you can—you may find yourself making some darned interesting macrophotographs.

Breaking the 3½-foot barrier:

The first thing we have to do in order to enter the close-up-to-macro realm is to extend the focusing range of our camera lens so that we can focus at shorter distances than the normal 3½-foot near limit provided by most 35-mm cameras and short-focal-length interchangeable lenses. There are only two ways in which this can be accomplished:

1. By lengthening the camera lens-to-film distance.
2. By placing a positive supplementary lens (close-up attachment) in front of the camera lens.

Lengthening the lens-to-film distance presupposes camera equipment designed to accept interchangeable lenses. The additional distance is obtained by interposing something between the camera body and the lens. Devices for accomplishing this can be divided into two general categories: *extension tubes* and *accessory focusing bellows.*

Extension tubes (called *rings* when very short) are simply cylinders provided with the proper end fittings for attachment to the camera-lens mount, to accept the various lenses available for the camera in question, as well as to unite with other extension tubes. Extension-tube sets are supplied by most of the manufacturers of interchangeable-lens equipment, as well as by a number of firms that specialize in providing camera and lens accessories. They are offered in a generous assortment of lengths so that used singly, or in combination, a considerable range of fixed lens-to-film extensions can be achieved.

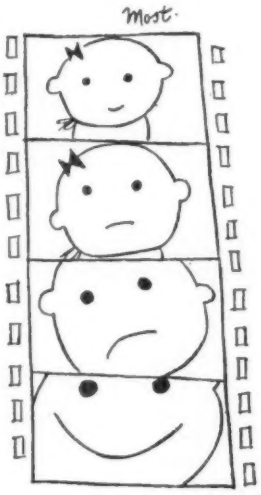
Focusing-bellows assemblies, miniature versions of the double-extension studio camera scaled down to 35-mm proportions, are the most versatile and the most convenient to use of all close-focusing accessories. In addition to providing a wide range of easily adjustable image-object reproduction ratios, the true measure of the focusing bellows' extreme versatility is ability to work in conjunction with most other lens-extension close-up accessories and with lenses of widely varying focal lengths.

Positive supplementary or "close-up" lenses enable the camera lens to focus on subjects considerably closer than the near limits normally enforced by the camera's focusing scale. These convex, meniscus-type lenses are the "poor man's macro outfit," and find their widest application with fixed-lens cameras which would have to abstain from close-up work if their help weren't available.

35-mm close-up hardware:

Probably the best way to analyze the tremendous variety of close-focusing gadgets available today is to start with the camera. In terms of the selection and organization of close-focusing accessories, existing 35-mm cameras fall into three basic groupings: First, **fixed-lens cameras** (regardless of the type of focusing system provided). Second, **interchangeable-lens cameras with through-the-lens focusing.** Third, **interchangeable-lens cameras without reflex focusing.**

Fixed-lens cameras are variously provided with three basic focusing systems: simple distance-scale setting, coupled- (or uncoupled-) rangefinder focusing, or single-lens reflex focusing. Because their lenses are not removable there's no way to provide additional lens-to-film distance, and as we indicated previously, they must all rely upon the optical trickery of the positive supplementary lens. Close-focusing equipment for the **fixed-lens camera** is therefore largely con-



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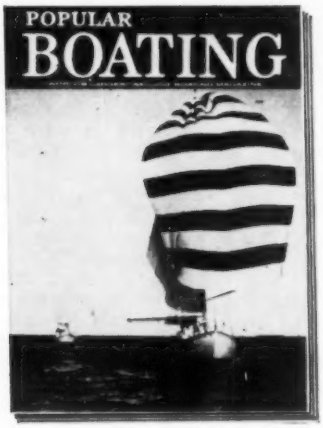

What do you need to get started taking underwater shots? For a wealth of information on cameras, cases and film, clothing and equipment, underwater devices such as Snorkels, SCUBA and self-propelled scooters, read the August issue of POPULAR BOATING.

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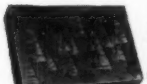

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cerned with providing focusing and framing aids. These are, of course, of little or no concern to the fixed-lens reflex-focusing camera that's ready to go to work as soon as the positive supplementary is placed before it.

Devices intended for the aid and comfort of non-reflex **fixed-lens cameras** fall into three general headings: (1) Accessory close-focusing rangefinders, viewfinders, and combined range-and-viewfinders specially designed to eliminate (or at least to minimize) close-range parallax. (2) Fixed-focus focal-frame devices (such as the simple home-made frame illustrated on page 62) to which the camera is attached. With such devices the photographer need only affix the proper supplementary lens, set his footage scale at the distance prescribed, and position his subject within some type of rectangular frame to be assured of precisely accurate focusing and framing. (3) A third device, applicable only to rangefinder cameras, consists of a positive close-up lens to which is attached an oversized optical element which corrects the camera's built-in rangefinder for the required range of close-up focusing distances. Some of these devices also provide viewfinder correction.

Cameras in the **interchangeable-lens with through-the-lens focusing group** are in the rather fortunate position of being able to utilize supplementary lenses, extension tubes, or accessory focusing bellows, either singly or in combination with each other. Carrying their own focusing mechanisms within themselves, these cameras require no additional focusing or framing assistance.

The last group, **interchangeable-lens cameras without reflex focusing** (*not* incorporating through-the-lens focusing), fall under two headings: The vast majority which provide coupled-rangefinder focusing, and one camera (the Leica If) which has no built-in focusing or framing device at all. Like the cameras in the second group, the interchangeable-lens feature permits the use of close-up lens attachments, extension tubes, and focusing bellows. But unlike their single-lens-reflex relatives, they can use none of these devices directly (not effectively, at any rate) and outside aid is required in both the focusing and the framing departments.

It is interesting to note, however, that a greater variety, as well as a greater number, of close-up accessories are made for these cameras than for any other type, and that a recent survey has turned up the fact that in industry the majority of those engaged in close-up and macrophotography with 35-mm rely upon coupled-rangefinder cameras and accessories. These accessories include:

(1) The reflex housing which, in effect, temporarily converts the rangefinder camera to through-the-lens focusing. Once this housing is attached we can use extension tubes, accessory bellows units, lenses in special mounts, and other devices. (2) All sorts of fixed-focus, as well as adjustable, focal-frame devices are provided for the rangefinder camera, some based upon the use of supplementary lenses, but most using extension

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rings. (3) The automatic focusing aid previously described as a positive supplementary incorporating an optical element for correcting the rangefinder for close-focusing distances is also available for these cameras. Another version of this same idea in which the positive supplementary has given way to an extension ring is also widely manufactured, and almost all of these devices correct both the rangefinder and the viewfinder for photographic hand-to-hand combat. (4) The accessory focusing stage, sometimes called a "copying" attachment, consisting essentially of three basic elements: First, a fixed piece to which is attached some sort of helical focusing mount which accepts the camera lens. Second, a movable member to which is attached a groundglass replica of the camera's film plane. Third, some means of moving the groundglass focusing system out of the way so that the camera can be moved into the taking position. Typical examples are the "sliding-" or "folding-" focusing attachments made by several manufacturers in which the upper part of the device mounts the groundglass stage plus the camera, either being positioned above the lens by some sort of sliding, rotating, or folding action. These devices are generally regarded as low-power copying devices for reproducing such things as paintings, manuscript or book pages, photographic prints, etc., an assignment for which they are ideally suited. Focusing-stage accessories, however, also provide one of the most useful devices for close-up and macrophotography. *Chief advantage*: Because they incorporate exact-size groundglasses and permit focusing with fairly powerful tubular magnifiers, they are far and away the most critically accurate devices that can be employed in close-up work. *Chief disadvantage*: Before making the exposure we must remove the focusing-groundglass stage and properly position the camera. This effectively limits the focusing stage's application to static subject matter.

The working principles:

Working with greater-than-normal lens extension makes things that never concern us in normal 3½ feet-to-infinity photography (like reproduction ratios and the *effective* lens aperture) suddenly become terribly important, and things we thought we knew how to handle (like depth of field and the need for camera steadiness during exposure) turn into major problems. The key—in fact the underlying cause—of all of our problems is this business of *reproduction ratio*, the relationship between the size of the image and the size of the object it mirrors.

As we've indicated diagrammatically on page 64, with any lens, the shorter the lens-to-subject distance, the longer the lens-to-film distance. The important thing to realize is that image size or reproduction ratio is caused and controlled by one thing alone: The ratio between the lens-to-film and lens-to-subject distances.

$$\text{Reproduction Ratio} = \frac{\text{lens-to-film distance}}{\text{lens-to-subject distance}}$$

Focal length has nothing to do with it. What a 200-mm tele-lens can do at 200 yards a 50-mm lens can do at 50 yards. If a 50-mm lens can produce an image 5 times bigger than life with 12 inches of lens-to-film extension, a 135-mm lens can do the same thing with 32 inches of extension. But sometimes we can't go as close as 50 yards, and most of the time we can't afford 32 inches of bellows. This is why we have different focal lengths.

As we stretch our lens-to-film distance to obtain larger reproduction ratios several things go haywire simultaneously. One of these is the light transmission of lens apertures. The *f*/8 on your lens' diaphragm ring was engraved there because with the lens focused on infinity the working diameter of this *f*/stop is exactly equal to ⅛ of the lens-to-film distance. This is a measure, among other things, of light transmission. (Give or take a very negligible amount of difference due to glass or coating or other factors, all lenses will transmit very nearly the same amount of light when the working diameter is equal to ⅛ the lens-to-film distance, regardless of focal length). As far as *f*/8 or any other aperture is concerned, focal length is merely the lens-to-film distance when the lens happens to be in focus at infinity. But when we make this distance longer *f*/8 starts slipping. Soon it's 1/9, 1/10, 1/15 as wide as the lens-to-film distance is long. Result: same size aperture, less light. There are two ways to handle this. We can figure out how much more exposure we need to give to match the performance of the unstretched lens, or we can use another formula to discover what smaller aperture's light transmission is now being delivered by *f*/8. Here are the two formulas:

$$\text{Exposure Increase Factor} = \frac{\left(\text{lens-to-film distance}\right)^2}{\left(\text{focal length}\right)^2}$$

$$\text{Effective Aperture} = \frac{\left(\text{marked aperture}\right) \times \left(\text{lens-to-film distance}\right)}{\text{focal length}}$$

Let's take one example, and while we're at it, a horrible one. We have a 2-inch lens with a lens-to-film distance of 10 inches.

$$\text{Exposure Increase Factor} = \frac{10 \times 10}{2 \times 2} = \frac{100}{4} = 25x$$

This means that to get the performance expected of any lens aperture we've got to give 25 times as much exposure as we would without this extension. What's the effective aperture at *f*/8?

$$\text{Effective Aperture} = \frac{8 \times 10}{2} = \frac{80}{2} = f/40$$

This means that while the lens may be set at *f*/8, when we consult our exposure meter we'll be interested in what it recommends for *f*/40!

In this example of a 2-inch lens with

10 inches of lens-to-film extension the lens-to-subject distance is 2.5 inches, and the ratio of reproduction, as we saw some half dozen paragraphs ago, is therefore equal to 10/2.5, or 4:1. We cite these additional statistics for this reason: When any lens of any focal length is so rigged as to produce a reproduction ratio of 4:1 the exposure increase factor required will always be 25x, and the effective aperture at indicated aperture *f*/8, the same dismal *f*/40. The reproduction ratio is the absolute dictator of the exposure increase factor and the effective aperture, which are actually only two ways of expressing the same phenomenon.

The fact that the effective lens aperture is the same for lenses of all focal lengths as long as the reproduction ratio remains constant is worth hanging on to for a moment. Depth of field happens to be determined by the effective aperture. From this you might conclude that if the reproduction ratio controls the effective aperture, and the effective aperture determines depth of field, then the reproduction ratio is the key factor in depth of field. And, you'd be right. *With equal reproduction ratios, lenses of all focal lengths have the same depth of field at the same f-stops.*

(Incidentally, by depth of field we mean, of course, *total* depth of field, the depth of the belt of sharpness from the nearest to the farthest point in acceptably sharp focus. For example, if a 50- and a 100-mm lens were focused to produce the same reproduction ratio, and both were stopped down to *f*/16, the depth of field of the 50-mm lens (focused at 22 inches) might be from 20½ to 25 inches, while that of the 100-mm (focused at 44 inches) would probably be from 42½ to 47 inches. What remains identical in both cases is the total depth of field, obtained by subtracting the near limit from the far limit, in this case 4½ inches.)

The sad thing about this equal depth for equal reproduction ratios is that so few photographers believe it. This is probably a natural outgrowth of our tendency to associate depth of field with short focal lengths and long shooting distances (*which combine to produce low reproduction ratios, hence great depth of field*) but a contributing factor must be our existing depth of field tables, or at least, the vast majority of them.

One well-known chart, for example, gives the depth of field for a 2-inch lens at *f*/11 focused at a distance of two feet as 6½ inches. The depth listed for a 4-inch lens, also at *f*/11, but focused at four feet, is 13 inches. At these two focal distances, both lenses are producing the same image size, or reproduction ratio. Why the discrepancy?

Here's why. Depth of field depends upon our standards of acceptable sharpness. These standards are described mathematically as the diameter of the acceptable circle of confusion (which some readers may recall our attempting to redefine as circle of diffusion), which only means the maximum fuzziness we'll stand for, when you come right down to it. Trouble is that 99-44/100 of all the depth-of-field chroniclers don't use a fixed circle of whatever you want to call it, but take a *fixed fraction of the focal length* as their standard. The standard used by the author whose questionable data we quoted was 1/1,000 of the focal length. This means that for the 2-inch lens his standard was 1/500 of an inch, for the 4-incher 1/250, etc. Why did his depth of field double for the 4-inch lens? Obvious—because he cut his standard of sharpness in half!

Speaking of the circle of con/diffusion brings us to still another long lens-to-film extension bugaboo: camera vibration. Yes, you've guessed it, this is another reproduction-ratio villainy. Here's the story. Most authorities appear to agree that vibration causing movement on the camera's film plane no greater than half the circle of confusion (diameter) can be considered completely negligible. Let's assume our standard circle (diameter) is 1/1,000 of an inch, and that with the camera set up with a lens-to-subject distance of 3½ feet this vibration causes an image movement of 1/2,000 of an inch. Assuming also that we're using a 2-inch lens, the reproduction ratio is 1:20.

With a new lens-to-subject distance of 22 inches, the reproduction ratio has jumped twofold, to 1:10. Everything in the picture is twice as large, *including the image movement*. This makes the movement 1/1,000 of an inch, which is equal to our circle diameter. This means slight fuzziness, the beginning of trouble. Now let's move in to one foot from our subject, for a reproduction ratio of 1:5. Again the movement caused by vibration is doubled, so that it is now equal to 1/500 of an inch, or twice as large as the circle of confusion diameter that we're willing to accept, and our pictures will probably appear twice as fuzzy as we thought possible.

When close-up turns to macro:

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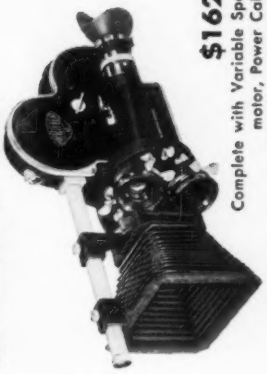

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friend and fellow Pop Photo columnist, David B. Eisendrath, Jr., who happens also to be the nation's foremost free-lance industrial photographer, and the expert's expert on the subject. Here are the accepted definitions, as Dave gave them to us:

Anything from about 1:10 to 1:1 are *close-ups*. Ratios from about 1:5 to 1:1 are more precisely termed *extreme close-ups*.

What we call *macro*, or *macrophotography*, starts at the 1:1 image-to-object reproduction ratio and extends to about 25:1. (Although popularly called *macrophotography*, Eisendrath pointed out that actually the dictionary definition for shooting at greater than 1:1 ratios is *photomacrography*. Technically, *macrophotography* is the making of enlarged copies of negatives or prints.)

The critical defining line is then 1:1. Anything smaller is either a *close-up* or an *extreme close-up*; anything larger is a *macrophotograph*. The confusion occurs when the reproduction ratio on the film fails to jibe with the ratio in the final product, which it nearly always does. For example: if the ratio on the film is 1:2 ((half life-size) and we make a 10x enlargement, the image on the print will be five times as big as life, or 5:1. And, if it's a transparency projected to fill a 4x6-foot screen, the magnification jumps to 50x, and the reproduction ratio to 25:1. The only way to avoid this confusion is to nail down your definition by specifying whether you mean "on the film," or "on the final product." For most of us, the film would seem to be the better criterion since any given print (or projection) image-to-object ratio could conceivably be obtained from a wide variety of film-image reproduction ratios, without describing the technique (and the headaches!) involved in making the picture. When, on the other hand, we specify a 5:1 reproduction ratio on the film we are describing something extremely specific: a photograph made with the camera lens five times closer to the subject than to the film—a photograph involving tremendous lens-to-film extension.

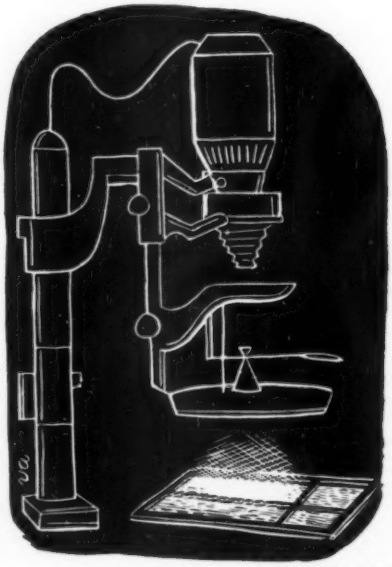
Practical stuff:

• Optical formulas relating to positive supplementary lenses are based on the assumption that the distance between the supplementary and the camera lens is negligible, and therefore do not apply with any reasonable degree of accuracy when used with short-focal-length lenses as is generally the case with 35-mm equipment. The only precise values are the distance-scale setting and lens-to-subject distance data for each diopter strength, and this data applies equally to all lenses, regardless of focal length. Three working points worth remembering: With positive supplementary lenses always measure distances from the supplementary lens' position, *not* from the center of the camera lens. When combining two supplementary lenses to obtain the magnification of their two strengths (which are directly additive) always place the stronger of the two nearer to the front surface of the camera lens. Even with supplementaries from manufacturers of the highest repute, it is best to shoot at *f*/11 and *f*/16 whenever possible.

• The viewing systems in many single-lens-reflex cameras are designed so that the actual subject field (on the film) is somewhat larger than that seen through the camera viewfinder. This is a generally valuable safety feature over the normal 3½ feet to infinity shooting range, but can prove troublesome in close-up work, especially where we approach macro proportions. With well-made equipment in good repair this extra subject area usually is evenly spaced around the four sides of the frame. When shooting color transparencies which do not permit cropping, it is therefore advisable to consider areas that appear to be just outside our picture area as seen by the viewfinder. Check especially against reflective surfaces (usually our own camera or lighting equipment) which might mar the transparency.

• About vibration. The hardest type of vibration to remedy is that which is transmitted through walls, floors, etc., and occurs either continuously or intermittently throughout the exposure. Only solution is the shortest possible exposure, and electronic flash is frequently the answer. In many cases, however, the vibration problem is produced at the moment of exposure and dissipates itself fairly quickly. Causes include such things as the rising of the mirror in a reflex housing or single-lens reflex camera, roughness in the shutter or shutter-release coupling and so forth. The trouble is usually something the photographer cannot set right, or is inherent in the equipment. Faced with this problem, the natural tendency is to use the shortest exposure time possible. In many instances, however, this vibration may more effectively be dealt with by actually lengthening the exposure. If, for example, the vibration caused by the initial shock of tripping the shutter lasts

(*Continued on page* 125)



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35-MM CLOSE-UP PHOTOGRAPHY

A TECHNICAL SUPPLEMENT

Read the article beginning on page 66 for general information on the problems and methods of close-up photography, then refer to these two charts for specific data needed in your own shooting.

CHART NO. 1 DATA FOR CLOSE-UP PHOTOGRAPHY WITHOUT A SUPPLEMENTARY LENS

How to use this chart: Decide what reproduction ratio (the ratio between the image size and the subject's actual size) you want, then read across to see how much subject area will be covered, how much depth of field you will have, and how much you must increase exposure, and what lens-to-subject distance is required.

Data on this side of black line refers to *all* lenses, regardless of focal length, on standard 35-mm cameras with 24x36-mm negative format. | **Data on this side of the black line refers to the three most widely-used lenses for 35-mm close-up shooting.**

	Reproduction ratio (1)	Subject area covered (in inches)	Total depth of field (2) (in inches) f/4	f/5.6	f/8	f/11	f/16	Exposure increase factor (3)	50-mm (2") Lens: Lens-to-subject distance (4) (in inches)	Lens-to-film distance (5)	90-mm (3-9/16") Lens: Lens-to-subject distance	Lens-to-film distance	135-mm (5-5/16") Lens: Lens-to-subject distance	Lens-to-film distance	Reproduction ratio
CLOSE-UP	1:10	9½ x 14	1.150	1.620	2.320	3.180	4.620	1.2x	22	2.2	39	3.9	58.3	5.83	1:10
	1:9	8½ x 12¾	0.945	1.320	1.890	2.600	3.780	1.2x	20	2.22	35.4	3.93	53	5.89	1:9
	1:8	7½ x 11¼	0.758	1.060	1.510	2.080	3.030	1.3x	18	2.25	32	4	47.7	5.96	1:8
	1:7	6½ x 9¾	0.588	0.825	1.180	1.620	2.360	1.3x	16	2.28	28.3	4.04	42.4	6	1:7
	1:6	5⅝ x 8½	0.441	0.620	0.885	1.210	1.770	1.4x	14	2.33	24.8	4.13	37	6.18	1:6
EXTREME CLOSE-UP	1:5	4 11/16 x 7	0.315	0.440	0.632	0.867	1.260	1.4x	12	2.4	21.2	4.24	31.8	6.36	1:5
	1:4	3¾ x 5⅝	0.209	0.296	0.422	0.580	0.840	1.6x	10	2.5	17.7	4.4	26.5	6.6	1:4
	1:3	2 13/16 x 4¼	0.126	0.178	0.252	0.347	0.505	1.8x	8	2.67	14	4.7	21.2	7	1:3
	1:2	1⅞ x 2 13/16	0.063	0.087	0.126	0.173	0.252	2.3x	6	3	10.6	5.3	15.9	7.95	1:2
	1:1.5	1⅜ x 2⅛	0.039	0.055	0.079	0.110	0.158	3x	5	3.33	8.9	5.93	13.25	8.83	1:1.5
MACRO-PHOTOGRAPHY	1:1	15/16 x 1 7/16	0.020	0.031	0.043	0.059	0.083	4x	4	4	7(+)	7(+)	10.6	10.6	1:1
	1.5:1	⅝ x 15/16	0.012	0.016	0.023	0.032	0.047	6x	3.33	5	5.9	8.84	8.83	13.25	1.5:1
	2:1	15/32 x 11/16	0.008	0.011	0.016	0.022	0.032	9x	3	6	5.3	10.6	7.95	15.95	2:1
	3:1	5/16 x 15/32	0.005	0.007	0.010	0.013	0.018	16x	2.67	8	4.7	14	7.07	21.2	3:1
	4:1	15/64 x 11/32	0.003	0.005	0.007	0.009	0.013	25x	2.5	10	4.4	17.6	6.6	26.4	4:1
	5:1	3/16 x 9/32	0.002	0.004	0.005	0.007	0.010	36x	2.4	12	4.2	21	6.36	31.18	5:1

(1) Reproduction Ratio $= \frac{\text{size of image}}{\text{size of subject}}$

$= \frac{\text{lens-to-image distance} - \text{focal length}}{\text{focal length}}$

$= \frac{\text{focal length}}{\text{lens-to-subject distance} - \text{focal length}}$

(2) Depth of field data courtesy E. Leitz, New York. Computed for 1/750 inch circle of confusion.

(3) Exposure Increase Factor $= \frac{(\text{lens-to-image distance})^2}{(\text{focal length})^2}$

Effective Aperture $= \frac{\text{marked aperture} \times \text{lens-to-image distance}}{\text{focal length}}$

(4) Lens-to-subject distance $= \frac{\text{lens-to-image distance}}{\text{reproduction ratio}}$

$= \frac{\text{focal length} \times \text{lens-to-image distance}}{\text{lens-to-image distance} - \text{focal length}}$

$= \text{focal length} + \left(\frac{1}{\text{reproduction ratio}} \times \text{focal length}\right)$

(5) Lens-to-image distance $=$ lens-to-subject distance X reproduction ratio

$= \frac{\text{focal length} \times \text{lens-to-subject distance}}{\text{lens-to-subject distance} - \text{focal length}}$

$= \text{focal length} + (\text{reproduction ratio} \times \text{focal length})$

CHART NO. 2 DATA FOR CLOSE-UP PHOTOGRAPHY WITH A SUPPLEMENTARY LENS (1)

How to use this chart: The following data applies to positive supplementary lenses used in combination with a 50-mm camera lens and standard 24x36 negative format. Refer to the appropriate section for the supplementary lens you are using. The first column in each section refers to the camera's distance scale setting, the next three columns give the near and far limits of depth of field plus the actual focused distance, while the last two columns give subject area and reproduction ratio.

WITH A + 1 SUPPLEMENTARY LENS: Camera distance scale setting (2) (in feet)	Depth of field at f/11 (in inches): near limit	subject distance (2)	far limit	Subject area covered (in inches)	Reproduction ratio	WITH A + 2 SUPPLEMENTARY LENS: Camera distance scale setting (2) (in feet)	Depth of field at f/11 (in inches): near limit	subject distance (2)	far limit	Subject area covered (in inches)	Reproduction ratio	WITH A + 3 SUPPLEMENTARY LENS: Camera distance scale setting (2) (in feet)	Depth of field at f/11 (in inches): near limit	subject distance (2)	far limit	Subject area covered (in inches)	Reproduction ratio
∞	34½	39⅜	46½	19 x28½	1:20	∞	18½	19⅝	21	9¼x13⅞	1:10	∞	12½	13⅛	13¾	6¼x 9⅜	1:6.6
50	32½	37	43	17½x26¼	1:18.5	50	18	19⅛	20½	9 x13½	1:9.6	50	12¼	12⅞	13½	5⅞x 8¾	1:6.2
25	31	34¾	40	16½x24¾	1:17.5	25	17	18½	19½	8⅝x13	1:9.3	25	12	12½	13¼	5¾x 8⅝	1:6
15	29	32¼	36½	15⅜x23	1:16	15	16½	17¾	19	8⅜x12½	1:9	15	11⅜	12¼	13	5⅝x 8⅜	1:5.9
10	27	29⅝	33	14 x21	1:15	10	16	16⅞	18	8 x12	1:8.5	10	11¼	11⅞	12½	5 7/16x 8 3/16	1:5.8
8	25½	28	31	13⅛x19¾	1:14	8	15½	16⅜	17½	7⅝x11½	1:8	8	11	11½	12	5⅜x 8 1/16	1:5.7
6	23½	25½	28	12 x18	1:12.5	6	15	15½	16½	7¼x11	1:7.5	6	10¾	11⅛	11½	5⅛x 7 11/16	1:5.4
5	22	23¾	26½	11 x16½	1:11.5	5	14¼	14⅞	16	7 x10½	1:7.3	5	10½	10¾	11¼	5 x 7½	1:5.3
4	20	21⅝	23½	9¾x14⅞	1:10.5	4	13¼	14	14¾	6⅜x 9⅝	1:7	4	10	10⅜	10¾	4¾x 7⅛	1:5
3½	19	20⅜	22	9¼x13⅞	1:10	3½	12¾	13⅜	14¼	6⅛x 9 9/16	1:6.5	3½	9¾	10	10½	4½x 6¾	1:4.7
3	18	18⅞	20½	8½x12¾	1:9	3	12⅛	12¾	13½	5⅞x 8¾	1:6.2	3	9⅛	9⅝	10	4¼x 6½	1:4.5

(1) These values are APPROXIMATE. As distance between camera lens and supplementary lens varies with different lens mounts and adapter rings, this data varies. Only distance scale settings and subject distance values are exact.

(2) Distance scale setting and subject distance values apply to all lenses, regardless of focal length.

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for 1/50 of a second and we use a shutter speed of 1/25, the vibration will occupy half the exposure period, and will probably register some degree of unsharpness. An exposure of a full second, on the other hand, would permit the vibration to occupy only 2 percent of the exposure time, and the result would be much sharper—probably.

- One highly effective means of keeping visual tabs on camera vibration is provided by a small *machinist's* level which, because of its thinner bubble fluid is tremendously more sensitive to vibration than the types of levels generally supplied to photographers. Indoors, the steadiness of fairly light portable tripods can be vastly improved by taping them to the floor with a liberal application of masking tape.
- Of the generally available 35-mm camera lenses, by far the best for close-up work are the simple four-element lenses of the Tessar type or descent. The majority of complex six- to eight-element high-aperture lenses are relatively poor performers at distances less than three feet, and even the best of these should not be used at reproduction ratios greater than about 1:10. With flexible equipment setups built around a focusing bellows it's possible to use lenses other than those normally associated with 35-mm photography. Certain enlarger lenses, for example, are outstandingly good close-up performers, and the necessary adapter flanges do not usually cost more than a few dollars to have made.
- There are on the market today a number of standard lenses which, in addition to covering the normal infinity-to-a-yard focusing range, are also capable of a considerable amount of close-up work, without requiring additional accessories of any type. Outstanding are the two 40-mm Macro Kilar lenses, one of which (the Model D) can range all the way from infinity to 2 inches (producing an image approximately 3½ times larger than life), while the other (the somewhat less expensive Model E) works down to 4 inches from its subject for a reproduction ratio of about 1:7. And they do this with their own built-in extension, in just the way that any normal helically mounted lens is rotated through its infinity to 3½-foot focusing range. Data on the reproduction ratios produced, and the exposure increase factors required are engraved right on the lens.

On a more modest scale, a growing number of standard 55-to-58-mm lenses supplied with single-lens reflex cameras now provide a close-focusing limit of 18 inches on their infinity-focusing scales. In the coupled-rangefinder field, the *dual-range* Leitz 50-mm f/2 Summicron lens (supplied only for the M-3 Leica) has an additional close-focusing range extending to a 19-inch subject distance, a special optical clip-on gizmo providing the necessary corrections so that the camera's rangefinder and parallax-compensating viewfinder continue to function. And there's the fixed-lens Aires III and IIIL, whose rangefinder-coupled 45-mm Coral f/1.9 lenses track all the way down to 20 inches, and give six elements worth of wire-sharp 1:10 imagery.—

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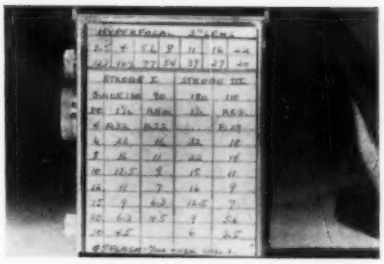
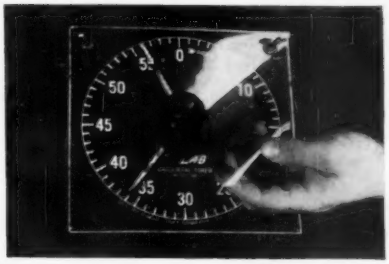
Helpful Table



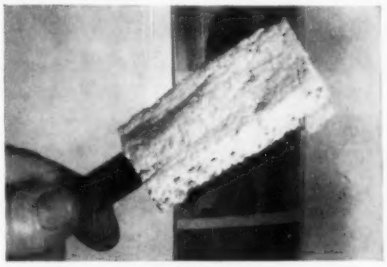
Photographers who use several different cameras, lenses, and flash equipment sometimes have difficulty in remembering which flash table or hyperfocal distance scale was used with a specific camera. This will be no problem if a table like that illustrated here is used. It's made by cutting to size a plain white file card, listing the relevant data thereon, and affixing card to back of respective camera by means of masking tape or other adhesive tape.—*L. & A. Bloom, Chicago.*

Covering for Darkroom Timer



One of the clear, pliable plastic materials sold for wrapping a variety of items can be used to protect darkroom timer against chemical streaks, rust, and other stains. For smooth fit, remove parts that shouldn't be covered (hands, switch, knurled nuts) and adjust material carefully after cutting holes in it to accommodate parts. Replace parts, secure outer edges with masking tape. This cover cleans easily with damp cloth or sponge. —*G. L. Guenot, Pacoima, Calif.*

Speed Negative-Drying

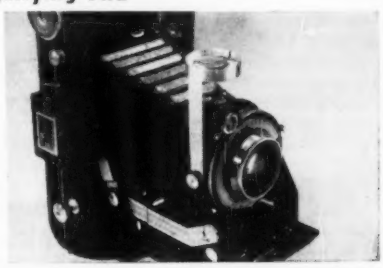


A handy device to remove excess water from negatives after washing is made from two pieces of soft viscose sponge cut to required size and slit sufficiently deep and wide at one end to fit snugly over each end of print tongs. To use, wet the sponges, squeeze out excess water, then pass negatives slowly and carefully between them. Easily removed from tongs, sponges can be dried and stored (protected from dust and lint) until next use.—*W. H. McClay, Pasadena, Calif.*

To Subdue or Emphasize Areas of Object

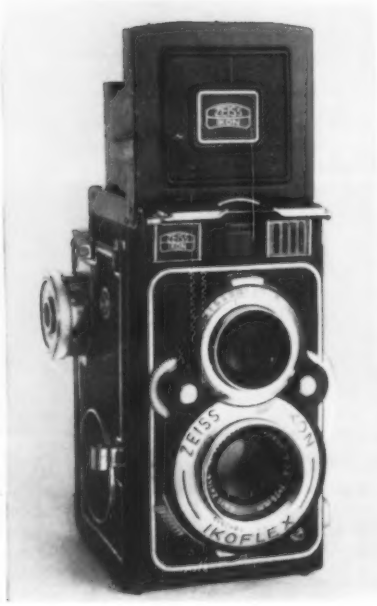
Emphasis on a particular area or surface in an industrial shot of a machine unit or similar item often can be achieved by applying color contrasting with the adjacent areas of the item. For this purpose, the material known in machine shops as "layout fluid" or "layout dye" is excellent. Sold in small brush-top cans, in several colors and white, it's easily applied, quick-drying, readily removable with a "stain remover" sold for this use.—*H. J. Gerber, Stillwater, Okla.*

Efficient Magnifying Aid



For enlarging and clarifying the image in the viewfinder of a folding camera, a small magnifier attached as shown here will do an excellent job. The magnifier illustrated was made from a salvaged lens and the mount was formed from strong but pliable brass sheeting cut in the shape of a T, curving the cross-piece (or top of T) to fit accurately around the lens. Leg of mount can be wedged carefully into camera hinge, or attached to a strut with tape.—*Ken Murray, Colon, Mich.*

Why not send in your ideas for better picture-making and darkroom aids? We will pay $10 for each photographically illustrated Tip accepted—$5 if not illustrated. Material must be original and not previously published.



Exposure meter reading can easily be seen while viewing subject in groundglass (above). (Left) automatic film winding knob, and novel shutter release which folds in to camera body when not in use. (Right) focusing knob with built-in exposure calculator. The two large knurled wheels on camera front set diaphragm and shutter speeds. These show up clearly in magnifier window just above the viewing lens.

The Zeiss Ikoflex

FAVORIT

A new top-quality entry in the twin-lens field

The last decade has seen several important trends in the twin-lens field: American-made cameras of this type have virtually disappeared from the market. (Only one major 2¼x2¼ twin-lens reflex is still being made in this country.) And foreign manufacturers have turned their efforts to making more and better twin-lens cameras in the low and medium price ranges.

Thus the Ikoflex Favorit—a new member of the aristocratic Zeiss Ikon family—is placed in a position of special importance: It is one of the three 2¼x2¼ twin-lens cameras marketed in America today for over $200.

After handling the camera and making pictures with it, we consider the new Favorit a major improvement over previous Ikoflex models. This improvement has been achieved by a careful blending of the best features of two Ikoflex models—the up-to-date features of the current Ikoflex Ic and the excellent body design of the old Ikoflex II (discontinued several years ago).

The Zeiss Synchro Compur MXV shutter has speeds from one second to 1/500 second and Bulb. (MXV indicates that the shutter has M- and X-delay synchronization and self-timer.) The shutter release is a decidedly different design for twin-lens cameras. It swings out into shooting position, and when folded in, locks to prevent accidental release. Both lenses are 75-mm f/3.5s. The taking lens is Zeiss' Tessar—regarded as one of the world's finest lenses. (But we cannot help wondering why Zeiss did not put their new Planar formula in their own twin-lens camera.)

The film winding mechanism is completely automatic. A roll of 120 film is easily loaded—without having to thread the film under a roller or align arrows—and the winding knob is turned, stopping when the first frame is reached, cocking the shutter and setting the fully-automatic exposure counter. One unusual feature is the built-in exposure meter, reading on a scale engraved on the viewing groundglass. A well-designed calculator on the focusing knob gives shutter speed-diaphragm settings or LVS setting for the meter reading.

An LVS system couples shutter speed and diaphragm settings, which, incidentally, cannot be released to allow one control to be set without holding the other. This is the first 2¼x2¼ twin-lens reflex we have seen on which the LVS scale may be read and set from above, just like the top-reading shutter speed and diaphragm scales.

The condensing Fresnel field lens above the groundglass gives an outstanding viewing image—one of the brightest and most evenly illuminated we have seen.

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, imports the camera from the Western Zone of Germany. Zeiss accessories for the $209 Favorit include filters, close-up lens, polarizing filter, sun shade, and flash unit. One side of the $15 accessory leather case is hinged to swing out of the way when the camera is removed from the case, bypassing the usual fight with twin-lens cameras to clear the various knobs and cranks from the camera case.

With its fresh approach to the usual twin-lens design problems, the Ikoflex Favorit gives us an important new choice in the top quality, top price field.—▶

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A Conversation with
HENRI CARTIER-BRESSON

Considered by many to be, quite simply, the great photographer of our day, Henri Cartier-Bresson is one of the prime movers of Magnum and creator of the picture books, The Decisive Moment, The Europeans, From One China to Another, *and* The People of Moscow. *M. Cartier-Bresson talked to Associate Editor Byron Dobell on the afternoon of May 24 in the New York office of Magnum. Following are verbatim extracts from the French photographer's responses. They have been selected freely from the original tape-recorded transcription and are arranged informally to reflect the casual nature of the interview:*

A photographic diary

In addition to the plastic aspects which are close to my concern with painting, photography is for me a way of keeping a diary. I keep a photographic diary of what I see and may take pictures at any time. I'm just a witness of things which attract my eye. I'm not preoccupied with the thought that I am working for a certain magazine. If there's a story, I'm excited about that story, and I simply record what I am witness to. People may ask me, "Which of your pictures do you like best?" I'm not interested in that—I'm interested in my next picture or the next place I'm going to be. And for myself, each new project must be approached as a new experience. Former achievements don't count in the least and everything must once more be put in question. Only in this way can one keep freshness in his work.

Prejudice and preconceptions

Though you must have an understanding of your subject in its various aspects, you must not prejudge it. You must do completely what you have to do. I never look at other photographs of anything I'm going to do; I want to keep my impressions fresh. But by talking to people, listening to people, putting questions, one tries to understand the situation. When you come to a place you mustn't be prejudiced, you mustn't try to find justifications for your preconceptions. You must stick to the facts, know how to *analyze* the facts, modifying your first impressions by what you have observed instead of fortifying your preconceptions. After all, there's no point to be proved, you're not trying to prove anything. If there is one point, it's humanity, it's life, the richness of life. The thing is simply to be sensitive.

* * *

For me the great myth is the Greek myth of Antaeus who had to touch earth to regain his strength. I know I must always keep in contact with the concrete, the concrete reality, the little incident and the little, specific truth which might have large reverberations.

Mystery of personality

For the photographer geometry is the abstraction, the structure which is provided, and realism is the flesh and blood that brings it to life. Still, the picture must never be contrived. You must recognize both these elements intuitively. The picture projects the photographer's personality. That's why there is no competition in our work. The only competition may be in the market. Competition doesn't exist because people see the same things so differently, each expressing his own personality (which is part of the total reality and therefore makes the photographer both a witness and a participant).

I was working recently with a young *Life* photographer in Washington. Well, we shot the *same* things and when I saw his photographs (very good ones), they were totally different. We are different people.

The magazines

The important thing about our relations with the press is that it provides us with the possibility of being in close contact with life's events. What is most satisfying for a photographer is not recognition, success and so forth. It's communication: what you say can mean something to other people, can be of a certain importance. We have a great responsibility and must be extremely honest with what we see. The photographer must not censor himself while shooting and the magazines, when they use our material, must keep the general spirit which prevailed at the time of the shooting. The pictures have to remain in their context.

In this respect Magnum is important because there is somebody who represents our thinking when we may be thousands and thousands of miles away. For what is most important is that a picture which is a verb, an adjective, or a small link in the sentence, should remain a small link in the sentence and not be exaggerated. The tone, the intonation, is important. And the editors should keep the same intonation in publishing what we witnessed on the spot, neither applying the soft or the hard pedal. Because, after all, the editors are in a way the historians of the present, of actuality, of each day. And finally, the photographer's task is not to *prove* anything about a human event. We're not advertisers; we're witnesses of the transitory.

On Magnum

When I started in photography there were no picture magazines. I worked for myself and it's not very satisfactory doing something just for yourself. I believe creative work needs communication. So it is extremely encouraging to be with a group of people who form a community and to know that you're not isolated. (Although as individuals we must always work in an inner silence.) Naturally, there's a market problem since everyone has to live; it's expensive to travel and so on. That's one aspect of it and it takes us much time to look into these matters —but we have the maximum of liberty one can have. . . . Nobody in Magnum decides for the other what he should do and everyone is free to say to the other:

"Well, what about this story? I don't like it for this and that reason—for this picture." It's extremely fruitful to have somebody you can talk to on an equal basis.

The give and take of reasons is a most profitable thing because we keep learning from each other. I keep learning from the younger members just as I learned from Bob Capa and Chim (David Seymour) how to make picture stories. Cornell Capa has a very keen journalistic sense, for instance, and as for the other photographers, each makes his own contribution.

* * *

Everybody in Magnum has full liberty; there's no doctrine, there's no school, but there's something that unites all of us very strongly—I can't define it; it may be a certain feeling of freedom and a respect for reality. When I was taking pictures four months ago at the Parke-Bernet Galleries, a lady asked me, "Are you from the press?" Now, as a Norman, I don't like unsubtle, straight answers—it's not polite to answer "yes" or "no." So I told her, "I'm just a maniac." And this lady said, "Oh, that's perfectly all right." It is a mania and that's all. It is also, as a friend of mine once told me, a *dur plaisir*. I think you have to do a thing with passion.

Assignments

An assignment simply means for me that I am concentrating on one subject. And you have to be very careful of the subject you select. I like to be where there is a situation which is real. When it's a real situation, I'm happy. When it's a phoney situation, I can't do anything. I'm embarrassed, I'm ashamed, I do lousy work and say to myself: "What am I doing here? Let's go and do painting instead of this stuff."

* * *

When things present themselves, we must grab them. You must have awareness, consciousness, and you must be fully conscious.

Things are interesting depending on the interest you give to them. Just as the French say, "In some inns, you bring your own lunch." Everything is interesting when it renders a true situation. When it's phoney all you can do is explain the phoniness of the thing.

The news event

We often photograph events that are called "news" but some tell the news step by step in detail as if making an accountant's statement. Such news and magazine photographers, unfortunately, approach an event in a most pedestrian way. It's like reading the details of the Battle of Waterloo by some historian: so many guns were there, so many men were wounded—you read the account as if it were an itemization. But on the other hand, if you read Stendhal's *Charterhouse of Parma*, you're inside the battle and you live the small, significant details. That is what we are doing in our type of work—a sparkling detail may say all at once "This is life." So many, many magazines, instead of using the photographic medium which in itself creates a visual atmos-

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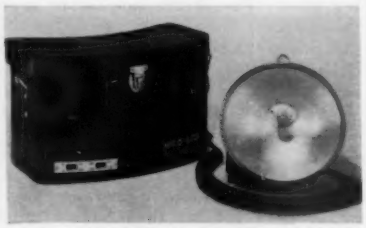

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phere, just go into ponderous, didactic explanations. What does a "picture story" mean? Life isn't made of stories that you cut into slices like an apple pie. There's no standard way of approaching a story. We have to evoke a situation, a truth. This is the poetry of life's reality.

Approach to the subject

I don't see myself working, of course, any more than I can really hear my own voice but friends of mine tell me it's very funny to see me at work: on the jump, tip-toeing, creeping up to people or shying away. People are not aware sometimes, other times they're aware and then you must wait and look elsewhere and hope they'll come back to their element. It's as if you have thrown a stone in the water. You sometimes have to wait until all the waves are gone before the fishes come back again. But very often your only opportunity is the first time. That's how it was in China—there was no second chance because they see you from miles away, you can't even take a light meter out. If you do, you've spoiled the picture. You have to have some psychological understanding, you have to know the people and you must work in a way acceptable to them. There you must smile —never laugh, because that's making fun. Smile, take your time, and never come bursting in with your own personality. You have to efface yourself. Of course, you can push and perhaps make a stronger statement but it's like blowing a horn. No, you have to come up on tip-toes.

* * *

You must be like a sensitive emulsion, a sensitive plate. Approach gently, tenderly and never intrude, never push. Otherwise, if you use your elbows, it will work against you. Above all, be human!

Desire for anonymity

I am suspicious of celebrity and things like that. In medieval times a sculptor made a work and it was the same to him if it was put on the porch of the Cathedral or placed in the towers where nobody would see it except God Himself. All this competitive talk of who is the most successful—that's all nonsense and it stinks. It kills something. How can you keep your freshness and run with that competitive world? It's impossible.

Technical details of photography

When people say, "Henri, what's your lens opening?" it's exactly like asking a cook how many ounces of salt she put in her cake. She just takes a pinch of salt and adds it, that's all. For example, I'm amazed always at typists who don't look at the keyboard. I have to look. I use all my fingers, which is an improvement, I think, but I have to look at the keyboard. Well, with the camera, it's the same thing. You don't look at or consider all the technical details.

On contact sheets

A contact sheet is so interesting because you see how a photographer thinks. He comes closer and closer to a subject, corrects it, looks at it again, and then by very little movements, turns around it until it is in exactly the right and proper relation to him. My contact sheets may be compared to the way in which you drive a nail into a plank. First you give several light taps to build up a rhythm and align the nail with the wood. Then, much more quickly, and with as few strokes as possible, you hit the nail forcefully on the head and drive it in.

Cropping

In photographic composition as in other visual mediums like painting and drawing, there's a *necessity* and that's why in a good picture, there's nothing you can crop. It is simply there and everything is in its place. If it's not a good picture you can go to the darkroom but nothing will arrange it; you can go back to the subject and say, "Please, Mister, do it again—that smile you had." But you'll never get it again.

Cynicism and photography

I think cynicism is the worst thing because it kills everything. There's no more honesty, no more poetry, no more freshness. Cynicism is the worst thing—a kind of smart person who's got all the answers. This is death. It kills creation. There's no love, no tenderness, just nothing is there. There's no hatred even, there's nothing.

Equally dangerous is the detached attitude that "everything is fun!"

The future of photography

So long as human beings are alive and there are problems which are true, vital, important—and someone wishes to express them with simplicity, with sincerity, or with fun and humor—there will be a place for photographers just as there will be for poets and novelists.

At the conclusion of the interview, M. Cartier-Bresson read directly from the final paragraphs of his introduction to The Decisive Moment. *He felt that this formal statement should accompany the more loosely woven fabric of the conversational excerpts above:*

From *The Decisive Moment*

To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression.

I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us which can mold us, but which can also be affected by us. A balance must be established between these two worlds—the one inside us and the one outside us. As the result of a constant reciprocal process, both these worlds come to form a single one. And it is this world that we must communicate.

But this takes care only of the content of the picture. For me, content cannot be separated from form. By form, I mean a rigorous organization of the interplay of surfaces, lines, and values. It is in this organization alone that our conceptions and emotions become concrete and communicable. In photography, visual organization can stem only from a developed instinct.—▶

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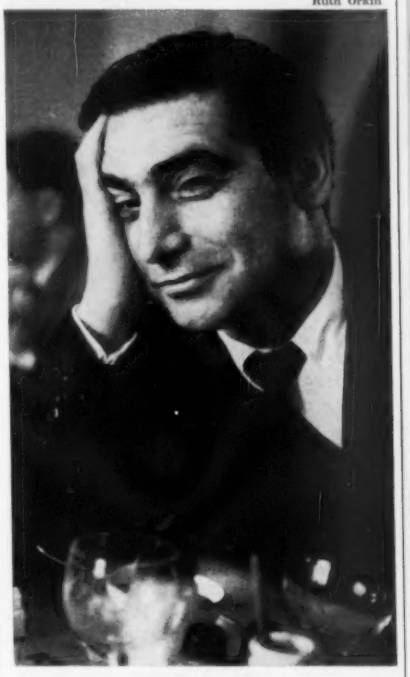
Magnum

(*Continued from page* 89)

result of the intimate friendship of Robert Capa of Hungary, David "Chim" Seymour of Poland, and Henri Cartier-Bresson of France. They had met in Paris during the thirties and shared their dreams about the possibilities of a life of photography. Capa, a man who created himself in an almost Byronic image of bravado, wit, and courage, possessed a remarkable

Ruth Orkin



Robert Capa

sense of the newsworthy. He was fascinated by the wars of this period, putting himself in the top rank of photojournalists at the age of 22 with an unforgettable picture of a Spanish Loyalist falling on the battlefield at the instant of his death by gunfire. "Chim" was involved in the reaction of ordinary humans, especially children, to the cruel storm in Spain that was to sweep Europe and Asia. Cartier-Bresson, a painter who used his 35-mm camera to express his profound feelings about the values of daily existence, trained his beautiful vision on the decisive moments in human interplay.

All three, with miniature camera in hand, thought of themselves as writing a kind of diary of their time, an incomparable sketchbook. They understood the special potentialities of the 35-mm to cope with the rush of news. Its speed, portability, inconspicuous appearance, capacity to take many pictures, and above all its ability to convey a sense of the true light of the moment gave them the means to perfect a better kind of photography, the better to record the world around them.

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appendages of the newspaper game. "We never wanted perfect reporters," says Ernst Haas, examining the inspiration of the Magnum founders with whom he later joined forces. "We wanted seekers after the timeless in the event."

World War II scattered the three men: Capa to America and then back to Europe to cover the Liberation (a story told with marvelous verve in his book

David "Chim" Seymour

In and Out of Focus); Chim, a G.I. in the American army; Cartier-Bresson, taken prisoner by the Germans after the fall of France. Then, at an unexpected reunion following the liberation of Paris, they exchanged congratulations and made more definite plans.

In the Spring of 1947, they incorporated themselves in New York. This initial Magnum group consisted of Cartier-Bresson, Capa, Seymour, George Rodger (an Englishman who does his major work on the African continent), ex-*Life* photographer William Vandivert (later to drop out), and Maria Eisner, Magnum's first business manager. Later, a Paris company was established, thus giving Magnum headquarters convenient to all the great picture markets of Europe and America.

The first five years of Magnum were marked by the growing pains inevitable to a small business with a small amount of capital (an initial purse of $400 each!) and great dreams of injecting a new spirit in the strangely tradition-bound field of picture journalism.

What Magnum in its early days could offer to professionals who wished to join, was a little more than a sense of community and a sharing of ideals. The original Magnum trio plus George Rodger remained steadfast through years in which the dimensions of Magnum changed swiftly. Those who left after a short stay often had good professional reasons to do so. Magnum, pursuing its ideal, breaking new ground, making tactical errors, simply could not guarantee to sustain highly-paid professionals in the style to which they had grown accustomed or were hopeful of achieving. And, temperamentally, not all the younger photographers needed the special kind of family feeling built into Magnum from the beginning by its mother-hen, Bob Capa. To this day Magnum guarantees no fixed income to its photographers. It simply assumes that members, the majority of whom are shareholders, will work as a matter of course for the benefit of the group and in this way further their own security. The photographers, each giving the same commission to Magnum, are not employees; they own the place. And, because the accent is on individual achievement rather than any oppressive, impersonal "team spirit," there are few serious quarrels over who gets what job or what share of attention. At least, this has been the case in recent years.

Because of Magnum's struggle to survive and the feeling of its founders that they must venture boldly if at all, it was a grandiose project involving all of their energies that proved the making of the organization. This was the first of what Magnum calls its "World Series" projects. Engineered by Capa, the *Youth of the World* proposed to examine the new generation springing up around the world at the half-century date of 1950. Great demands on the faith and imagination of editors were required to justify the assignment of almost all the Magnum photographers to long, expensive journeys in remote parts of the world.

Magnum's very existence rested on the success of this first "World Series." After thousands of dollars and months of research and shooting had been invested, Capa withdrew the story from the magazine that had originally agreed to back it because the editors proposed radical cuts. Six suspenseful months later, Capa sold the series to *Holiday*. This began a particularly fruitful relationship with that magazine, leading to other all-Magnum ventures like *Women of the World* and *Generation of Children*.

The gamble had been won and now Magnum felt it could proceed with reasonable security. *Youth of the World* quite literally put Magnum on the map not only because of its intrinsic worth but more importantly because it gave the younger Magnum members the opportunity to create an incomparable file of

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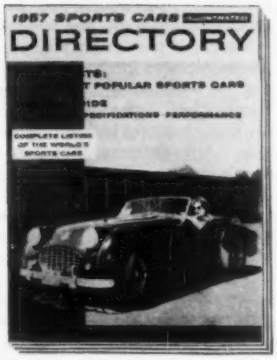

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picture stories on areas like India, China, and Africa that had flamed into prominence after the end of the war.

The pressure of events and assignments compelled Magnum to learn quickly, taught it to deal more efficiently with fast-breaking news as well with stories of deeper significance, got its photog-

Werner Bischof

raphers on the spot, and convinced editors that a Magnum photographer could be depended on to return with a story if one existed.

New names were added to the core, fulfilling the original concept of Magnum as a proving ground for young photographers as well as the inevitable, eventual home for certain of the already great names in photography. In 1950, the Swiss Werner Bischof and the Austrian Ernst Haas joined; in 1951, Americans Dennis Stock, Eve Arnold and Erich Hartmann. Elliot Erwitt joined in 1953, Bob's brother Cornell in 1954, W. Eugene Smith in 1955. Other Magnum members who have since joined are Burt Glinn (U. S.), Inge Morath (Austria), Marc Riboud (France), Brian Brake (New Zealand), Erich Lessing (Austria), Kryn Taconis (Netherlands), and Associate Member Rene Burri (Switzerland).

The diverse, international backgrounds of Magnum members give the corporation a competitive edge not only because of the ease with which it can cover the world in terms of language and understanding but also because of Magnum's relatives and friends in high and low places who act as informal news services, tapping out a kind of Morse Code of global sorrows and joys.

At the moment there are 15 full time members, one Associate and seven contributors who work independently but have no other agent than Magnum. (These are Ansel Adams, Philippe Halsman, Dorothea Lange, Russell Lee, Herbert List, Wayne Miller, and Edward Weston.)

Magnum feels quite strongly that it has almost reached its optimum proportions in terms of the number of office workers to the number of working photographers. And while young photographers who have some very special talent will always be seen, no essential changes in the numbers of the group are planned for a long time to come.

All Magnum photographers give a basic 36 percent of their earnings to the corporation and in turn, own shares of stock proportionate to their years with the

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group. Associate Members are voted on at the end of a year's trial. If they are not admitted as full members at that time, their status may be continued for an additional year. Qualifications for full membership are journalistic and photographic ability and suitable personality.

This last quality is measured by Magnum on the basis of a question: "If this man preceded me on a journey to Bali or wherever, would I still be welcome or would he have pushed around so many people, made so many tempers raw, that I'd be thrown out on my ear?"

To direct what was fast becoming a major editorial operation, in 1953 Magnum asked John Morris, former picture editor of the *Ladies' Home Journal* and an old friend of the Magnum founders from the days of the Battle of France, to join them as Executive Editor. Morris writes a weekly newsletter to all Magnum members and, with Inge Bondi, sends specific personal "snippets" criticising and evaluating the work and plans of individuals. His general direction of editorial planning and his knowledge of editorial realities in the market place makes him one of the prime cohesive factors in Magnum's table of organization. A shareholder himself, he is in the unique position, possible only in a cooperative enterprise, of "leading" a group of independent equals.

The office staff works in the closest possible contact with the photographers. In a pinch, which is not infrequent, photographers who walk into either the New York or Paris office may be hastily recruited for some clerical task. This helps to give the Magnum offices, despite their cosmopolitan location, a bit of the air of a large and jolly country kitchen.

After the secure establishment of Magnum as a working body, three death blows shook its foundations. In 1954 Werner Bischof was killed on assignment in Peru when his truck plunged from a dangerous mountain road. Within a few days, half-way across the world in Indo-China, the great Capa was felled by a land mine. In 1956 Chim was killed just after the Suez cease-fire. Capa and Chim were killed in the wars they abhorred but to which they had voluntarily committed themselves as witnesses.

Ernst Haas was on assignment in Africa at the time of Capa's and Bischof's deaths. He had the extraordinarily bad fortune to receive simultaneous telegrams announcing the fates of his two friends. "That they should die was impossible, was my first thought," he says. "It took me years to believe it. I couldn't believe it. It was the kind of blow that kills or creates, that makes or breaks you. I thought of Capa and all he had done for me. He wanted me to fulfill myself and he understood what fulfillment meant better than anyone else. When I made a first big 'success' with the story of New York in color, I knew that I would be in demand by editors here, that everything would be easy for me if I came to the States. But Capa said, 'Why do you want to be praised. It's a bore. Go to Indo-China.' He wanted me to make it difficult for myself. He knew that was the only way to learn."

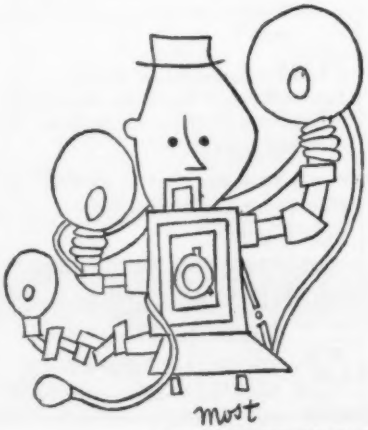
Magnum had come of age. It felt bound together as a community, knowing once and for all that if for any reason it should ever fall on dark days and be forced to dissolve, it would die as an organism, not as a business.

Recently, the very close interdependence of the Magnum members so characteristic of its early years has given way to a more open kind of give and take with increased responsibilities resting on the individual's shoulders. Now, instead of the driving personality of a Capa with his overwhelming sense of History, there are more heated arguments and friendly teasing among equals—all to the end of greater fulfillment for the photographer.

Morris is particularly happy to see the photographers latch onto pet ideas which can be developed into assignments. He knows that a photographer is always at his best shooting something that interests him. Approximately one half of Magnum's stories originate with members or from leads uncovered by the staff. The rest, of course, are straight editorial assignments. And while members' projects have included architectural, industrial, and advertising work, Magnum's basic policy is to keep its journalistic core from getting lost in the shuffle of purely commercial activities.

At the moment this is being written a Magnum photographer is aboard the *S. S. Flandre* en route home to France; another is working on a color assignment in Hollywood; another is photographing the Basque country in Spain and then will go to Berlin for coverage of an architectural congress; others are in Puerto Rico and Marrakech and Stockholm; one has just completed a hazardous journey through the Sahara and is now hard at work in England editing his contact sheets.

In a few weeks they will be in still other parts of the world or maybe even taking a vacation from the old round of Paris, Zurich, Bangkok, Honolulu, Rio de Janeiro, etc. Maybe. On the other hand it is probably more likely that they will still be struggling to put an image on paper of some incident or face that will say: "This is how it looked to the heart, the eye and the brain of a man with a camera."—



Tools and Techniques

(Continued from page 22)

image from the membrane the optical system is focused briefly on a bright white clearing light. Objects differing in temperature from their surroundings by as little as 0.3 C can be imaged and viewed, with resolution on the order of 14 lines/mm. A human being in a darkened room will be imaged by the instrument in 4 to 5 seconds while boiling water requires an exposure of only 1/5 second. As an example of how the Evaporagraph is applied, the instrument has been used to monitor the action of de-icing equipment at the top of the WNAC-TV (Boston) transmitting tower over a period of 3 years.

Odds and Ends. Coincident with the announcement that sales and servicing of Heiland photoflash and electronic flash equipment in the New York City area would henceforth be headquartered at the Eastern regional office of Minneapolis-Honeywell in Long Island City came news that Nems-Clark had appointed Camera Craftsmen, 444-4th Ave., New York City, as their Metropolitan agency for the Megalume electronic flash line. Saunders enlarging easels, Ethol UFG developer, and the Fedco line of amateur developing tanks and dryers are also being handled by Camera Craftsmen.

. . . All Kodak Film Packs in the 4x5-inch size now have the paper tab mounted dielectrically to the film base to provide a more positive bond than that afforded by gummed-paper stripping. Whenever tabs separate from the film last exposed, the latter remains in front of the remaining unexposed films in the pack, with disastrous results. A further refinement in the packaging of all Kodak film packs is the marking of the inside foil wrapper "Open this side to avoid pulling light lock from end of case" to make sure that the wrapper is opened along its long end only.

. . . Compounds related to Ilford's now-famous Phenidone (1-phenyl-3-pyrazolidone) developing agent have been synthesized and patented by Kodak researchers C. F. H. Allen and J. R. Byers, Jr. (Brit. patent No. 757,271, issued 9/19/56). These new reducing compounds are the 4,4-dialkyl-3-pyrazolidones, which are claimed to produce higher apparent film speed and less fog than Phenidone when used with hydroquinone as a developer.

. . . The research and engineering resources of ORRadio Industries, Inc., Opelika, Ala., and Ampex Corp., Redwood City, Calif., are being joined for the development and subsequent production of high-quality premium-priced magnetic tape intended for use in video tape recording, computer, and instrumentation applications, according to a recent news release from ORRadio Industries, makers of Irish brand tape. Ampex, a long-established professional tape recording equipment manufacturer, introduced last year the first commercial video tape recording units adopted by the television industry.—▶

Humor in Your Editing

(Continued from page 113)

titles of radio and television programs, with the actual announcers' voices providing the sound for movies of your friends. Take an old clip from movies you made of a friend's wedding. While the bride and groom are sealing it with a kiss on the screen, the tape announces, "Valiant Lady," "Search for Tomorrow," or any one of the other apropos soap operas.

If someone in your audience is named John, and he's not too easily offended, you might tape the announcement from *John's Other Wife*, and play it back while projecting a film of some zoo animal you might have photographed at one time or another.

A point that must be coming across by now is the fact that successful fun film takes a certain amount of careful planning. The amount you do depends on the amount of time you want to invest in it. You can throw one together hastily, and it will come out a lot of fun. But with a little extra work, it can become something that will be long remembered as a party highlight.

So far, we've discussed the use of familiar faces with appropriate tape recordings. A little more complex, but well worth the trouble, is the addition of familiar voices. These can be candid or planned, but if they're planned, keep the speaker from knowing what the recordings are going to be used for.

For instance, tell your mom you want to test her voice, and have her read a few lines of Shakespeare into your microphone. You couple this tape with a film strip of her doing something completely mundane like making potato salad or weeding the garden. This is an example of the basic incongruity that's bound to get the reaction you're after. The idea of anyone's reciting Shakespeare while peeling potatoes or pulling up weeds is funny enough, but it becomes a riot when it's someone everyone in the audience knows, particularly if she's sitting in the room while the show is going on.

Ask a friend to say, "Let me out of here," four times for the tape recorder, putting the emphasis on a different word each time. The sound is pretty frantic. He'll sound even more hysterical if, while the tape is playing, you project a film of him upside down. And if he's in a car or something, so much the funnier.

Some people might like to use sound for the actual basis of their fun films. The idea being to record the sounds as the opportunities arise and then couple them with films for a combination of general slapstick comedy.

Radio sound effects are, of course, ideal. But much more realism can be obtained from the everyday sounds which have become so familiar we hardly notice them.

Here's a list of sounds available to anyone, and some suggested pictures to go with them.

The chugging of a washing-machine

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motor—someone eating. (Speeding up the projector for this one makes it even livelier.)

A honking horn—someone blowing his nose.

The sound of a hard-to-start motor—someone getting out of bed.

A creaky door—someone doing exercises.

The crowing of a rooster—someone's lips moving, as if speaking.

The above situations are funny, in themselves, but for the absolute comedy value they must show familiar faces in each instance.

Don't forget the various tricks that can be accomplished by the projector itself—films run backwards, upside down, fast, or slow. These will come in quite handy during the actual showing of the fun film.

An important thing to keep in mind is the question of synchronization between sound and film. This might not be too easy for various reasons, not the least important of which is that the voltage or ordinary electrical current varies from time to time.

Therefore, to simplify the showing, as well as the assembling and splicing, prepare a list of all the sounds and sights you're going to use in your show. From the list, prepare a simple script. Then, make your tape with numbers to correspond to the various sections of the script.

Your script might look like this:

Sight	*Sound*
(1) Father drinking coffee — 18 seconds	(1) Waterfall—10 seconds
(2) John sleeping—15 seconds	(2) Sawing wood —15 seconds

And so on.

The problem would be, then, to flick off the recorder switch before the tape gets to number two; or to slow down the tape so that the sound will last as long as the picture. But you must keep in mind that the house current could foul up your time schedule, so listen for the first sound of wood-sawing. If it should come ahead of schedule, you must switch off the sound track for as long as it takes father to finish his coffee. Then switch it on again for the sleeping scene.

A handy gadget to insure precision while switching the tape on and off is to attach your enlarger foot switch to the recorder.

There's one other thing that will help wrap up the whole evening as one to remember—the use of titles. The proper titles will make the show overwhelmingly funny. And they'll serve another important function. They'll give you time, between sections of film, to get your tape recorder caught up with your movie projector; and the few seconds of transition will serve to get the audience's mind off one laugh and ready for the next.—▶

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6. (f) Argus Photo Tip Portfolio: 5 Booklets on Flash, Filter Magic, Curtain Time, TV Pictures, Copying and Close-up. 25c. ARGUS CAMERAS, INC.

8. (a) Book: Complete reference book for amateur and beginner, "The Bolsey Guide," 128 pp., 70 illus., charts, tables, $1.95. (b) Circular: Bolsey Precision Cameras, features new Jubilee Threesome, prices. OBEX CO.

11. (a) Brochure: "Bino-Fotography." (b) Booklet: "How to Select Binoculars." D.P. BUSHNELL COMPANY.

76. (a) Booklet: 16 pp. well-illustrated booklet featuring the GaMi 16 subminiature camera. Complete description of camera along with accessories. 15c. GAMI CORP.

18. (a) Brochure: List and prices of 400 items for Exakta cameras. (e) Brochure: Automatic Exakta VX; New booklet. 18 (f) **Catalog: 32 pages, illustrations on Exakta equipment titled "Exakta Continued," 10c.** EXAKTA CAMERA COMPANY.

23. (a) Booklet: For Prize Winning Pictures—**GRAFLEX**, Specifications, etc.

34. (a) Booklet: Minolta "A"; Minolta 35, Model II and Rokkor lenses. (b) Booklet: Minolta Autocord and Minoltacord. (d) Booklet: Minolta Autocord, description and accessories, illus. (e) Pamphlet: Minolta Autocord Model L; built-in Light value meter, description and accessories, illus. (f) Booklet: Six page well-illustrated booklet with down-to-earth instruction by Hal Reiff on how he uses his Minolta Autocord. (g) Folder: 4-page illustrated folder with specific hints on available light photography as told by Bob Duncan on using the Minolta Autocord. FR CORPORATION.

38. (b) Book: "PICTURES IN A MINUTE"—Illus. by 257 pictures, 156 pages on how to get the best 60-second photographs with Polaroid Land Cameras; ideas for indoor and outdoor pictures; 82 ways to use the Land Camera in business and professions; guide charts for all new Polaroid Land Films. $1.95. POLAROID CORPORATION.

39. (b) Brochure: New booklet on the Prakticon-Praktiflex FX. PRAKTICON COMPANY.

41. (a) Brochure: "Realist 35"; detailed facts on Model A & B, accessories. (c) Brochure: Realist 45, description, illus. REALIST, INC.

45. (a) Booklet: Omega 120; data, description. SIMMON BROTHERS.

37. (c) Booklet: Accessories for the Hasselblad 2¼x2¼ reflex camera. Illus. PAILLARD PRODUCTS, INC.

53. (a) Brochure: "Edixa"; describes 35mm Edixa cameras, accessories, lists prices. WIRGIN BROS.

72. (a) Brochure: Walzflex Model II Camera Kit, Description, Specifications, How to use Jumbo Mask, Accessories, illus. (b) Brochure: Walzflex Semi-Automatic; gives specifications, lists accessories and full description; illus. U.S. PHOTO SUPPLY CORPORATION.

77. (b) Booklet: The Unique Praktina FX; 20 pages, well-illustrated. Complete details and description of the Praktina FX; (c) Booklet: How to Use Our Praktina; detailed instructions and description along with accessories, 17 pages, well-illustrated; (d) Booklet: Praktina FX Rapid Sequence Spring Motor: 10 pages, illus. describes and explains the function and use of this unique accessory; (e) Booklet: Praktina FX 50-Foot Capacity Bulk Film Magazine: 17 pages explaining and describing use, setting film transport, etc. of the bulk film magazine, also lists various types of available bulk film; (f) Booklet: The All New Praktica FX 3, description of camera and accessories; (g) Booklet: How To Use Your Praktica FX 3; detailed instructions and description, well-illustrated; **(1) BOOK: THE MINIATURE CAMERA: 58 pages, illustrated, Tables, Graphs, choice of equipment. Industrial and Scientific Applications, etc. $2.25.** STANDARD CAMERA CORPORATION.

31. (e) Circular: 4 pages describing all Konica products and accessories, illus. also lists prices. KONICA CAMERA COMPANY.

31. (f) Booklet: 48-page booklet, "Good Photographs of Children," illus. details and information. 75c. KONICA CAMERA COMPANY.

CAMERAS, MOTION PICTURE

7. (a) Brochure: The Auricon Cine-Voice; 16mm camera for professionals. (b) Brochure: Same as above, except for home movie makers. (c) Booklet: How to use your Cine-Voice, 16mm sound-on-film Recording Camera. (d) Catalog: 40 pp., illus., Auricon Cameras. BERNDT-BACH, INC.

30. (a) Booklet: 8mm full line covering all 8mm movie cameras and projectors. (b) Circular: 16mm full line covering all 16mm movie cameras and projectors. **(d) Book: Keystone Movie Scene Record Book; 15c.** KEYSTONE CAMERA COMPANY.

43. (a) Booklet: Cameras by Revere. REVERE CAMERA COMPANY.

63. (a) Catalog: Lists Wollensak Motion Picture Cameras, Projectors, Stereo Cameras and accessories, prices, descriptions. 12 pp., illus. WOLLENSAK OPTICAL.

MOTION PICTURE ACCESSORIES

29. (d) Booklet: "Editing for Better Movies" by Leo Heffernan. Reg. 50c, Special 10c. KALART COMPANY, INC.

37. (b) Magazine: "The Bolex Reporter," quarterly, available thru franchised Bolex dealers. PAILLARD PRODUCTS, INC.

37. (d) Booklet: Kern Motion Picture Lens Booklet about motion picture lenses for 8mm and 16mm cameras. In full color, charts, schematics, etc.

43. (b) Booklet: Features and operation Curvamatic Splicer. (c) Booklet: Curvamatic Splicer, details, data. (g) Booklet: Motion Picture Equipment. REVERE CAMERA COMPANY.

LENSES

16. (a) Leaflet: "How To Use Enteco Polarizing Screens and Enteco Polarizing Filters with Still and Movie Cameras." (b) Leaflet: New Enteco data and information charts on close-up photography with supplementary lenses. (c) Leaflet: Revised edition of Enteco "Filter Information," handy filter factor and film speed chart, filter types. ENTECO INDUSTRIES.

17. (a) Booklet: "Take A Tip From Hollywood," describes Elgeet lenses, instructions on home movies, etc., 36 pp., illus.: 10c. ELGEET OPTICAL COMPANY.

18. (b) Brochure: Steinheil lenses, wide angle, telephoto and movie lenses. (c) Brochure: Angenieux Lenses, complete information on construction, angles of view, relative magnification, range, focal length. EXAKTA CAMERA COMPANY.

28. (b) Folder: How to Use Your Elitar Soligor Lens, descriptive information on Telephoto, Wide Angle, prices. INTERSTATE PHOTO SUPPLY.

31. (d) Report: 2 pages, National Bureau of Standard Lens Test on Hexanon 48mm 6-element, F2.0 lens as used in Konica III. (e) Reprint of article in Popular Photography describing the Konica III camera. KONICA CAMERA COMPANY.

54. (a) Booklet: Raptar 8mm cine lenses. (b) Booklet: Raptar 16mm cine; depth of field projection charts. (c) Booklet: "How to Have More Fun With Your Camera." WOLLENSAK.

61. (a) Circular: Slip-On Filters. (b) Circular: Hi-Trans Filters. (c) Circular: Auxiliary Close-up Lenses for all movie and still cameras. (d) Circular: Photar Filters. (e) Circular: Tiffen-Polaroid Light-Polarizing Filter. (f) Folder: Neutral Density Filters, explanation of neutral density filters—what they are and how they work, illus. (g) Folder: Wallet size, Handy Filter Selector. Lists filters for color films, black and white films, also gives exposure guide for Kodachrome and Ektachrome films. (h) Brochure: Tiffen Filter Adapter Ring Selector lists Tiffen special adapter rings for specific still cameras, movie cameras; also lists Tiffen Screw-in Lens Caps and standard adapter rings, prices, etc. TIFFEN MARKETING CO.

69. (a) Brochure: Describes the Zunow f1.1 lens; gives specifications, depth of field chart, etc. ZUNOW OPTICAL CORPORATION.

72. (c) Brochure: Walz quality Movie Lens; complete description of wide angle lenses, telephoto lenses and standard lens, illus. (d) Pamphlet: illustrates how different type Walz filters improve your picture. U.S. PHOTO SUPPLY.

PROJECTORS, SLIDE

21. (c) Folder: Describes Skan automatic "slide-cooling" projector, illus. G-M LABORATORIES, INC.

65. (a) Booklet: "How to Show Your Slides Without Losing Your Friends"; step by step procedure for building a slide program instead of a series of individual pictures. LA BELLE INDUSTRIES.

73. (a) Booklet: 25 Ways to Improve Your Slide Shows; 12 pp. illus. Informative step-by-step instructions and hints; also describes various Airequipt accessories for slide viewing and projection AIREQUIPT MFG. CO.

38. (c) Booklet: "SLIDES-ON-THE-SPOT". . . discusses Polaroid Transparency System (black-and-white slides finished in two minutes), industrial-business-education applications, new 1000-speed Land Projection Film, Projector, Copymaker, title and chart-making kit, other components; 8pp. illus., (d) Booklet: "ON YOUR FEET" . . . gives pointers on making speeches illustrated by slides; tells how to make your own speech slides in two minutes, easily and economically, with new Polaroid Transparency System; tips on selecting room, screen, subject matter of slides; plus speech-making techniques; 12pp. illus. POLAROID CORPORATION.

FLASH EQUIPMENT

1. (a) Booklet: Various styles of lighting equipment for still pictures, indoor movies and 3-D shots. (b) Folder: Describes use of multiple floodlamp control box, gives electrical facts affecting use of flood and flash lamps; 6pp. (c) Catalog: Photoflood Lighting, highly descriptive and illustrated 16-page booklet of lighting equipment for

amateur and professional photographer. Includes lighting tips on indoor still and movie pictures with diagrams, charts, etc. ACME-LITE MFG. CO.

4. (a) Booklet: "How To Take Professional Flash Pictures With Your My-T-Myte Flashbulbs," 8pp., illus. AMPLEX.

22. (d) Photolamp Data—lighting, exposure, film speed for flash, flood, other lamps. (g) Booklet: The M-2 Bulbs; data information on the "tiny" bulbs. GENERAL ELECTRIC.

23. (b) Folder: Graflite. (c) Folder: Stroboflash. GRAFLEX.

24. (f) Folder: "Why You Will Get Better Flash Pictures with the Heiland Foto-Mite," 14 pp., illus., how to use the flash unit, with picture-taking hints. (g) "Take Your Pick" folder, illus., describing new Strobonars 61A, 62A, Seven and 71A, with light distribution comparison photos and accessories. (h) Folder: "The Heiland Professional Line"—Flash Units, Synchronizers and Standard Strobonars," describes Strobonars I, III, IV, Six, famous Press Model Synchronizers, Synchro-Customs, and complete accessories including cords, reflectors and battery cases; illus. HEILAND.

34. (c) Booklet: Minolta Jr. B-C Flash Gun. FR CORPORATION.

25. (a) Folder: Sun-Lite II; description and illus. on speedflash. (b) Folder: Sun-Lite 500, description and information, 6pp, illus. (c) Folder: Flash Saver, description, 4 pp. (d) **Manual: Sun-Lite II instruction booklet, detailed information on Sun-Lite II Portable Speed Flash, all 3 models; 20 pp., illus.; 25c.** HERSHEY MFG. COMPANY.

28. (a) Folder: Describes 3 models of electronic flash, Expert IV, Matador, Reporter I, prices. INTERSTATE PHOTO SUPPLY.

29. (c) Folders: Kalart Flash Equipment. BC-400 and Kalart Super Speed Flash. (e) How B. C. by Hy Schwartz. KALART COMPANY, INC.

35. (a) Booklet: Eveready Battery Engineering Bulletin on flash photography, 12pp. illus.; issued periodically. (b) Eveready Batteries, data, helpful information "B," "B-C" batteries. NATIONAL CARBON COMPANY.

36. (a) Leaflets: Technical information and data on use of the Megalume electronic flash. (b) Pamphlet: "Reciprocity Failure and the Determination of Exposure With Some Electronic Flash Equipment." (c) Test report: Nickel—cadmium batteries vs. wet cells. Chart and diagrams describing test and results. (d) Data Sheet: Use Of The Megalume With Infrared Film, development time, table giving types of filters and guide numbers to be used with standard infrared film. NEMS-CLARKE, INC.

46. (a) Brochure: Listing of lighting equipment for semi-professional or advanced amateur. (b) Brochure: Complete listing of lighting equipment for the amateur and movie maker. (c) Booklet: "Indoor Photos Made Easy," how to do indoor lighting, 10pp, illus. SMITH-VICTOR CORPORATION.

47. (a) Folder: "Flash is Easy—Flash is Fun"; complete flash instruction for advanced, amateur, beginner. (b) Booklet: How to Take Better Pictures and Have More Fun With Flash; 32pp. illus. (c) Booklet: Color Flash with Box Cameras. (d) Booklet: How to Throw a Snapshot Party; 24pp, illus. (e) Card: Wallet Size, gives correct F-stops. (f) Brochure: Basic Lighting Placement, illus. (g) Specification Sheets: 1. Blue Dot Line; 2. Projection Lamps; 3. Darkroom and Enlarger Lamps; 4. Super-floods. SYLVANIA ELECTRIC.
8. (c) Exposure Guide: Pocket size, gives correct F-stops. OBEX CO.

55. (a) Booklet: Descriptive data and information on Limelite "60"; 14pp., illus. (b) Folder: Describes Limelite Electronic Flash: 4pp. illus. (c) Folder: Yankee Complete Home Developing and Printing Kit, 6pp, illus., instructions for use of Yankee Photo Developing and Printing Kit; making your own negatives; making a picture from your negatives; loading the printing frame, etc. (d) Catalogue: Yankee photo products; 35mm slide trays and accessories, electronic flash, developing and printing accessories, illus., prices and description. YANKEE PHOTO PRODUCTS.

62. (a) Booklet: Electronic Flash. (b) Booklet: Brighter Way to Better Pictures, 16pp. FR CORPORATION.

72. (g) Pamphlet: Walz Pocket Flash-Gun; description and instruction on how to use, illus. U.S. PHOTO SUPPLY.

74. (a) #56-124 Series 400 Data Sheet—illustrates entire Series 400 line of ASCORLIGHTS, describing power supplies, light units and accessories. Units are portable, high-speed models in 100 or 200 watt-second capacity. (b) #56-98 Eight page illustrated 2-color booklet describing the "Sunlight" Series 800 ASCORLIGHTS. Articles give details describing use of an integrating light meter and a section on "How To Plan A Lighting Set." (c) #56-160 data sheet for microscope users describing new lighting principle utilizing a repetitive flash for viewing with a flick of a switch, the same light is used for taking single flash exposure. (d) AN No. 101—Description of lighting problem for night harness racing publicity photographs, how photographic set-up was made, with suggested lighting equipment. (e) AN No. 102—For Graphic Arts Users. "Copy Board Illumination for Making Positive Transparencies"; 2-page description of electronic flash units used in making color transparencies from original art work. Suggested equipment with exposure tests listed. (f) SERIES 200 ASCORLIGHT DATA SHEET: 6-page data sheet describes 6 basic models of Speedlights for advanced amateur and professional photographer; all guide numbers, accessories and technical data explained in detail. (g) SERIES 300 ASCORLIGHT DATA SHEET: 4-page data sheet describing self-contained portable Ascorlights designed for Home Portrait photographers and those who travel. (h) SERIES 500 ASCORLIGHT DATA SHEET: 6-page sheet describing studio portrait Speedlight units. Illustrated with all light units, accessories, technical data and guide numbers given. AMERICAN SPEEDLIGHT CORPORATION.

72. (i) Brochure: Walz Flash Master: 12 illus. describing and giving complete instructions for this flash attachment. U.S. Photo Supply.

PROCESSING EQUIPMENT AND MATERIALS

10. (a) Brochure: Illustrating design and function of Model 45M Enlarger, 24pp. (b) Leaflet: Additional uses of Model 45M Enlarger. (c) Pamphlet: Discusses characteristics and operation of Model 57MB. (d) Book: A Brief 73 Year History of Enlarger Design, 32pp. CHARLES BESELER COMPANY.

27. (a) Leaflet: Time-O-Lite Printer. (b) Leaflet: Time-O-Lite Meters and Switches. INDUSTRIAL TIMER.

33. (a) **Booklet: "Marshall's Guide for Hand-Coloring Photographs," special section on heavy oils, 36 pp., illus. 25c.** (b) **Pamphlet: Color Chart: Marshall's photo-oil colors, price list of sets, accessories, 10c.** (c) Pamphlet: Make Life More Colorful, discusses photo-coloring; (d) Pamphlet: Information on the photo-oil pencil. (e) **Book: "Photo-Oil Coloring for Fun or Profit," 17 chapters, 148 pp, 22 illus., color charts, 9 color plates; explains detailed portrait work, right papers for coloring, how to mix paints, color harmony, landscapes, etc. $3.50.** JOHN G. MARSHALL MANUFACTURING CO.

45. (b) Catalogs: Omega A-2, B-7, B-8, D-2, D-3, E-5; (One on each model, specify which you want.) (c) Booklet: How To Buy The Right Enlarger. (d) Booklet: Omega Distortion Correction Attachment; (e) Booklet: Refractamatic 35. SIMMONS BROTHERS.

56. (a) Folder: Describes "Static Master," gives uses and prices, 3pp, illus. NUCLEAR PRODUCTS.

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22. (e) Leaflet: GE Exposure Meters, significant features which adopt one of three GE meters to specific requirements. (f) Booklet: Color Control Meter and Variable Color Filter; how to achieve full control of color. GENERAL ELECTRIC.

51. (c) Booklet: Help in Selecting the Right Exposure Meter. 15pp., illus. Describes and discusses the workings of a meter. WESTON ELECTRICAL INSTRUMENT CORP.

72. (e) Pamphlet: Instructions on how to use the Walz Corona exposure meter, also lists emulsion speed number of film (ASA). (f) Pamphlet: How to use the Walz exposure meter with booster, Coronet B, specifications, illus. (h) Brochure: Walz Color Meter; 12 pages, well-illustrated. Gives complete instructions, chart showing Emulsion Speed Number and Color Temperature of color films., also a filter conversion table. U.S. PHOTO SUPPLY.

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TDC Streamliner 500 Selectron & CC.........	89.50	66.00
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TDC Stereo Proj. (500)..	149.50	111.00
TDC Stereo Proj. Viewer.	144.50	107.00
TDC Duo 500 Proj.	84.50	62.00
TDC Mdl. D Selectron & CC	79.50	58.95
TDC Duo. 300 Proj.	67.50	50.00
Kodak Signet 500.......	72.50	53.95
Kodak 300 Readymatic..	59.50	44.00
TDC Headliner 303, Selectron & Case..........	59.50	42.50

	Reg.	Sale
Quick Set Champ II, 3 Sect., Elev., w/Pan Head.	34.00	22.89
Quick Set Husky II, 3 Sect., Elev., w/Pan Head......	47.00	32.95

Weston III w/case.........New 22.50

Foreign Accessories— Retina, Exacta

	New
50mm F2 Pre-set Biotar........	69.50
50mm F1.9 Auto Exact........	106.50
58mm F2 Biotar auto Exact.....	99.50
Exacta VX Body Waist Level....	139.50
Retina IIIC case.............	8.25
I Hagee Waist Level...........	13.49
Camex 8 L. N.	199.50

F2.5 38mm wide angle Pre-set Ritagon, German for Exacta, Praktica. .List 99.50
Special ....New 59.50
Add 4.00 more for Praktina

German Travegon Automatic F3.5 35mm wide angle for Exacta......List 99.50
Special ....New 59.50

BELL & HOWELL, TDC New Latest Models

	List	New Sale
B&H 134TA f1.9......	169.95	129.25
B&H 252B f1.9	59.95	41.97
B&H 172B Mag. f2.5...	134.95	109.33
B&H 172A Tur. f1.9...	199.95	149.50
B&H Electric Eye 200EE.	299.95	229.50
B&H 200EE Case......	30.00	21.97
B&H 70 DR. f1.9......	385.50	306.50
B&H 253 Proj.........	79.95	57.50
B&H 253AR Reverse and still	99.50	69.95
122 LR Regent Reverse.	179.95	127.50
122 Regent	149.50	114.50
16mm Diplomat B&H...	299.95	214.50
B&H SD 385C	479.95	359.97
B&H 385B1 SD.......	559.95	431.00
B&H 302C Optic SD...	734.00	569.50
B&H 302B1 SD	814.00	622.86
Stereotone B&H tape...	249.50	169.50
Stereo Proj-o-view	144.50	109.50
Robomatic	149.50	109.50
Headliner 303 w/case..	59.50	43.97
TDC Model D w/air case	79.50	56.50
Streamliner 500 w/case.	89.50	67.80

NEW C. O. C. PROJECTION VIEWER ONLY
$26.92 including Field-Case

- Table Model for 2x2 Slides
- Self contained projection-viewing system
- 6x6" viewing area, opalescent screen built into case
- Smooth operating automatic changer
- Capacity 36 paper mounted 2x2 slides
- Focusing f3.5 projection lens
- Double condenser system, even illumination
- Metal case for maximum protection and portability
- Regular $37.95
- Field Case $2.92

University Camera "Buys"*

	List	Sale New
Soligor 66 F3.5........	99.50	68.50
Konica III S F2........	124.50	83.50
Contaflex III	176.00	109.50
Contaflex IV	199.50	129.25
Richo 500 F2.8........	69.50	49.50
Minolta A2	69.50	49.50
Yashica A w/case.......	35.95	23.50
Yashica C w/case.......	54.95	36.95
Yashica LM w/case.....	69.95	46.50
Yashica Auto w/case....	86.50	61.75

*Your equipment in trade—write.

Pacemaker Crown Graphic "45"
w/Kalart R.F. w/135mm Schneider Xenar. F4.7 lens, Compar MX, Ektalite Field.
List $267.70
Your cost BRAND NEW $149.50

	List	New
Graphic 35, Case, Flash, F3.5	89.50	57.70
Graphic 35, Case, Flash, F2.8	99.50	67.70
Strobo Flash I w/Batteries	104.90	75.45
Strobo Flash II, AC, Nickel Cad. Bat.	199.50	144.50
Strobo Flash IV AC, Nickel Cad. Bat.	265.00	189.50

Brand New R.F. Pentaprism for Exactas, V, VX, & Exas, split image rangefinder combination with viewfinder. Complete with extra ground glass.
List 80.00........Brand New 18.98
Case .99

Brand New
½ F1.9 focusing, click stops, filter adapter, lens for 8mm cameras. U. S. manufacture.
Trade-ins accepted—send any lens and $14.95 and receive this terrific lens. Money refunded if not satisfied.

AIRES III L 35mm CAMERA
BRAND NEW . . . NEW IMPROVED MODEL
NEVER BEFORE SUCH VALUE AT SUCH A LOW PRICE
f1.9, 1 sec. to 1/500 sec. brilliant finder and R.F., parallax correction. NEW IMPROVED LVS AND RAPID REWIND LEVER. List w/case 112.00.
SPECIAL $79.95

TRIPODS on Special & Brand New

		Sale
STAR D CONQUEST (elevating type)	21.50	13.49
DELUXE TRIPOD CASE...	5.95	1.95
Star D Cont Mark III.....	25.95	16.99

35mm Cameras—Brand New*

	List	New
Retina IIa F2 Xenon L.N.	164.50	79.50
Graphic 35 F3.5, case, FL	89.50	59.95
Graphic 35 F2.8, case, FL	99.50	69.66
Leica 3F F2 Sumcrn LN..	313.00	209.50
Pentacon FB Auto 2.8 Tess	....	149.50
Lordomat F2.8*	99.50	57.50
Samoca F3.5	29.95	21.75
Kalimar B F2.8........	44.50	31.50
Robot "36" F1.9.......	329.95	247.50

*Your equipment in trade, write.

AIREQUIPT MAGS

	New $2.25	Our Price $1.48
Trays for Viewlex Changer.	1.50	.42
Trays for Revere Automatic Proj.	1.45	.79
Trays for TDC Economy....	1.00	.49
Case (holds 30 Airequipt mags)	15.95	7.49
Case (holds 12 Airequipt mags)	9.50	3.95
Case (holds 12 Revere mags)	11.95	5.49
Case (holds 30—6" LaBelle trays)	15.95	7.95
Case (holds 24 trays for Revere, TDC, Airequipt, Viewlex)	13.95	6.87

35mm Futura SIII w/F1.5 Frilon (6 element) 1 sec. to 1/500 compur MX, Self timer, fully interchangeable.
List 227.50 Special 99.50
Same with F2 Evar........List 177.50
Special 79.50
Limited offer—Salesman samples like brand new.

FAST 8mm Lenses
½" F1.2 49.50+your lens
1½" f/1.0 f.m. Telephoto, list $99.95
NEW $47.50
6.5mm f/1.4 list $59.95; New..$33.00

135mm Tele for Argus C3.
List $49.50; New $29.95

ALL BRAND NEW—ALL LATEST MODELS	
Braun Hobby Standard L.N.....	39.50
Braun Hobby Automatic L.N.....	68.50

For 16mm Fans
Send any 16mm C mount plus $49.50 and receive a razor sharp 25mm f1.1 lens that lists for **$94.50**

BAIA 16mm Editor

	List	Sale New
Complete w/Action Editor, rewinds, splicer	56.75	29.97
Same in 8mm..........	56.75	28.97

KODAK CAMERAS

	NEW	SALE BRAND NEW
Pony 135C..........	35.50	28.00
Pony 135C Camera outfit	49.95	36.95
Pony 828...........	31.50	22.68
Signet 35..........	75.00	53.88
Signet 35 Camera outfit	91.45	66.45
Retina IIC	130.50	79.95
Stereo Outfit........	97.25	67.40
Stereo Camera	84.50	60.55
Signet 40 w/flash....	69.00	49.95
CINE KODAK MOVIE CAMERAS		
8mm f2.7 Model 2....	29.95	22.36
8mm f2.3 Model 2....	37.50	27.69
8mm f1.9 Model 2....	46.50	34.25
8mm f1.9 Turret.....	79.50	58.70
Medallion f1.9 Mag...	134.50	79.95
Royal f1.9 Mag.......	189.50	142.50
K-100 16mm f1.9....	279.00	210.45
K-100 16mm f1.9 Turret	315.00	241.38
CINE-KODAK SPECIAL II w/f1.4 w/100 ft. Chamb.	1345.00	1110.00
Same w/200 ft. Chamb.	1545.00	1265.00
CINE-KODAK SPECIAL II w/f1.9 w/100 ft. Chamb.	1275.00	1060.00
Same w/200 ft. Chamb.	1475.00	1199.00
Kodascope Analyst II 16mm	365.00	276.00
Kodascope Pageant Sound	459.00	359.00
Kodascope Magnetic Optical sound, MK4...	795.00	595.00
Retina Curtar 35mm f5.6	62.50	41.49
Retina Longar 80mm f4	82.50	53.49
Retina Close-up Kit, B.	43.50	33.79
Retina 35-80 FDR.....	17.50	13.43
Retina 50-80 RDR.....	8.75	7.28
Dir Pos Dev. Outfit....	......	2.98
Kodak Self Timer w/ cable release	5.75	4.35
KODAK 8MM SHOW-TIME—case	115.00	83.75

"Pinch Penny" Buys
Some NEW—some USED

	List	Our Price
Reflecta Reflex f/3.5......	....	19.95
Korelle Reflex Schneid f/2.9	....	47.50
16mm Keystone A-9 w/f2.5 L.N.	....	47.50
16mm Pathe w/f1.1 New..	541.00	324.00
Argus C-3 Outfit L.N......	69.50	32.50
Medalist II w/f3.5 Ektar L.N.	....	109.50
Diax IIa w/f3.5 lens L.N..	99.50	67.50
Robot Royal f/2.8 Xenar L.N.	....	129.50
Kodak 35 RF w/f3.5 L.N..	....	29.95
Zeiss Ikonta III SPECIAL..	106.50	63.00
Kodak 2¼x2¼ Ref f/3.5 L.N.	155.00	49.95
Soliger Ref Semi-Auto NEW	....	42.50
Super Ikonta B Sync. RF SPEC L.N.	....	89.50
Used 16mm Zoom Lens 20mm to 70mm	....	199.50
Rolleiflex f/3.5 Tessar ctd.	....	63.00
Edina Kit 35mm f/3.5, case, fl. NEW.............	59.95	32.00
Kodak Royal 16mm f/1.9 DEMO	167.50	99.50
Revere 40 Mag. f/1.9 L.N..	147.50	79.95
Keystone BEL-AIR Mag. f/2.8	89.95	53.97
Keystone 45 f/2.5........	139.50	83.00
Exakta Varex f/2.0 Biotar..	....	79.95
Edixa Reflex f/2.8 Auto-West NEW	345.00	149.50
Argus A-4 f/3.5.........	....	19.21
Nicca "F" f/3.5 Elmar....	....	59.95
Leica IIIc w/f2.0........	....	109.00
Leica IIIf w/f2.0 Sumit L.N.	....	129.50
Leica IIIc w/f2.0 TTH....	....	119.50
Tanack IV-S w/f2.0 NEW..	....	99.50

EMEL C-93A PRO-TURRETMASTER 8mm

- Standard D Mt.
- Sgl frame film counter
- Lap dissolve
- Positive Tur lock
- Auto governer
- Zoom VF
- Parallax cor
- Five speeds

Write for list and trade-in.
List $199.50 less lens

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Battery operated 3⅞" in width, 8½" in length, lightweight. 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc. Free Literature.
Trade-ins accepted.
List $249.50.
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incl. bat., mike, earphone & tape.
Send for free Brochure.

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MODEL 2700 Superpod

- Geared for quick action raising and lowering
- Extra 90 Degree tilt on pan-head
- Ball Level on tripod
- Ratchet to prevent camera from falling
- Degree marks for vertical pictures
- Adjustable camera screw

$11.97 Case list 5.95 Special 1.95

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400mm F5.5 PRESET TELEPHOTO LENS

For Exakta or Pentacon, Hasselblad, Praktina, etc. Preset Diaphragm in Focusing Mt.

LIST $199.50 — Special $97.50 NEW

NIKON S-2

- Coupled Rangefinder
- F1.4 Ctd. Nikkor 1/1000

REGULAR $345.50 — MINIFILM SPECIAL $199.50 USED

SAVE $29.90 35mm MINOLTA "A" CAMERA

WITH F3.5 CTD. LENS CPLD. RFDR.

- MFX Synchro —1 Sec. to 1/300 Sec.
- Carrying Case

REG. $58.90 $29.00

New 1957 CONTAFLEX III

F2.8 TESSAR LVS PLUS YOUR CONTAFLEX I

New CONTAFLEX IV

F2.8 TESSAR LVS, METER PLUS YOUR CONTAFLEX II

TAKE YOUR CHOICE $62.00

New HIGH SPEED MATCHED LENS SET!

FOR EXAKTA OR PENTACON, PRAKTICA, ETC.

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30MM F3.5 PRESET WIDE ANGLE LENS

135MM F3.5 PRESET TELEPHOTO LENS

SET $69.00 NEW

New POLAROID HIGHLANDER CAMERA

- AUTO LENS AND SHUTTER SETTING
- BUILT IN FLASH
- WALLET SIZE—DISC.

BRAND NEW $48.50

RADIANT TRIPOD SCREENS

CRYSTAL BEADED—FOR MOVIES AND SLIDES

30 x 40	$ 9.95
40 x 40	10.95
37 x 50	14.95
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ALL SCREENS SHIPPED EXPRESS COLLECT

DeJUR TURRET 8mm MOVIE CAMERA with 3 LENSES

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With F2.5 Lens, 1½"—F2.5 Ctd. Tele. Lens, 7mm F2.5 Wide Angle Lens.... NEW $99.50

w/3 F1.9 Lenses.... $119.50

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	Our Used Price
LEICA OR CONTAX	
Contax IIA, F2 Sonnar	$119.50
Contax IIIA, F1.5 Sonnar	169.00
Leica IIIA, F2 Summar	62.00
Leica IIIC, F2 Summitar	89.00
Nikon S2, F2 Nikkor	169.00
Nikon S2, F1.4 Nikkor	199.00
Canon IVS-2 F1.8 Canon	139.00
Canon V, F1.8 Canon	168.00
35mm SINGLE LENS REF.	
Contaflex I, F2.8 Tessar	$ 89.00
Contaflex II, Exp. Meter	99.00
Contaflex III, F2.8 LVS	119.00
Contaflex IV, Exp. Meter	134.00
Praktica FXIII, F2.8 Auto Tessar	99.00
Praktina F2 Auto Biotar	179.00
Exakta VX, F2 Auto Biotar	182.00
PRESS CAMERAS	
23 Ann. Graphic RF, F4.5	$ 59.00
45 Ann. Graphic RF, F4.7	79.00
45 Linhoff Super Tech. RF F4.5 MX	189.00
23 Linhoff Super Tech FR, 3 Lenses Compl	339.00
45 Pace. Speed, F4.7, RF	139.00
16mm PROJECTORS	
Keystone K161, 750 W, Case, Editor	$ 68.50
B&H 285C Sound Projector	239.00
Revere Sound Proj. SP16	165.00
B&H 202 C Magnetic Sound	368.00

	Our Used Price
35mm CAMERAS	
Argus C3, F3.5, Case & Flash	$ 28.50
Argus C4, F2.8, Case & Flash	54.50
Retina IIA, F2 Xenon	59.00
Minox IIIS, F3.5	69.50
Lordomat Standard, F2.8 Lordon	59.50
Konica III, F2	61.50
Kodak Signet F3.5	34.00
8mm CAMERAS	
Revere Mag. F2.5	$ 42.00
Revere 40 F2.5	48.00
Revere 84, Turret, F2.5	49.00
Wollensak 43, 3 Lenses	56.00
Wollensak 53, 3 Lenses	101.00
8mm PROJECTORS	
Keystone K75, 500 W	$ 37.50
Keystone 100 M, 500 W	51.00
Keystone K109 M, 750 W	72.00
Revere 85, 500 W	41.00
Revere 90, 750 W	62.00
2¼ x 2¼ REFLEX	
Rolleicord IV, F3.5 Xenar	$ 53.50
Rolleicord V, F3.5 Xenar	67.50
Rollei MX, F3.5 Tessar	105.00
Rollei LVS, F3.5 Xenar	119.00
Rollei LVS, F3.5 Tessar	129.00
Rollei 2.8D, LVS	169.00
Hasselblad 1/1000, F2.8	199.00
Minolta Autocord, F3.5 MFX	51.00

WORLD FAMOUS EDIXA STEREO CAMERAS

- Built-in Cpld. Rfdr.
- Matched F3.5 Steinheil Lenses
- Prontor Synchro Shutter

Reg. $79.00 Special $49.50

- Same, but with
- Built-in Exposure Meter
- Prontor SVS Shutter

Reg. $99.50 Special $69.50

LATEST 1957 4x5 CROWN GRAPHIC

135mm F4.7 ctd. Schneider Xenar, Kalart Rangefinder Compur MX, Ektalite Field Lens, Graflock Back.

BRAND NEW $169.00

NEW SAVE $103.00 B & H 16mm TURRET ROLL CAMERA

Uses 100 Ft. Roll—Auto Film Thread—32 Ft. Film Run! Model 240 TA, F1.9 TTH Lens, 10mm, F1.9 Berthiot W. A. Lens. 3"—F3.5 Berthiot Tele. Lens.

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6 Section Elevator Tripod with Deluxe Pan Head

It's light compact designed to fit your movie or still camera!

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$7.95 VALUE

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EXA Camera with F2.8 Westar Lens, Waist Level Finder, 100mm F4.5 ctd. Iscor Telephoto Lens, Carrying Case, Exposure Meter, BC Flashgun $89.50

Same outfit with Penta Prism Rfdr. $99.50

8mm MATCHED LENSES SETS!

- Guaranteed Top Quality • Needle Sharp and Precision Made
- Click Stops • Regularly Sells For Double The Price

6mm W. A., F1.9 Ctd. | 30mm Tele. F1.9 Ctd. | SET $32.50

The EXPOSURE METER

YOU HAVE ALWAYS WANTED! NATIONALLY ADVERTISED FAMOUS MAKE AT SAVINGS OVER 50% BELOW WHOLESALE

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With Case and Chain

ZEISS TYPE PRISM BINOCULARS

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These Fine Binoculars Have—

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6 x 15 I F	$9.85
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10 x 50 C F	31.45
10 x 10 C F	24.95

Add 10% F. E. Tax To All Binocular Prices

BRAND NEW YASHICAMAT CAMERA

F3.5 Ctd. 4 Element Lens 1 Sec.—1/500, Auto Film Transport Self Timer. Reg. $75.50

SPECIAL $56.95

NEW PRAKTICA FX OUTFIT

With F2.8 Zeiss Tessar P.S. or F1.9 Meyer Primoplan P.S. 100mm F4.5 Telephoto Lens, Carrying Case

ONLY $99.50

Same Outfit with F2.8 Auto Westanar $119.00

(with Factory Guarantee, Registration and Import Certificates)

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with F1.9 Canon ctd. lens BC Flashgun, NEW Fully Lined Pigskin Gadget Bag.

$201.00

NEW AUTO ROLLEI

With Built-In Exposure Meter!

PLUS YOUR ROLLEIFLEX LVS MODEL AND $104.50

New Auto Rollei 2.8 E, F2.8 Xenotar with Built-in Exposure Meter!

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WITH F2 SUMMICRON CTD. LENS

$279.00 USED

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AUTO EXAKTA VX

and split image Penta Prism Rfdr.

with F2.8 Zeiss Auto Tessar $229.00

with F2 Zeiss Auto Biotar 259.00

with F1.9 Auto Xenon or Quinon 259.00

Includes Factory Guarantee, Registration and Import Certificates—Accept No Substitutes.

WAIST LEVEL FINDER $12.95

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NEW

CONTAFLEX OUTFIT

LATEST MODEL F2.8 TESSAR, MX, AUTO DIAPHRAGM, TELEPHOTO LENS, W. A. LENS EXPOSURE METER

SPECIAL $154.00 NEW

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In closing out these fine precision cameras the German manufacturer made us promise not to hint at his name. However, after one look at these specifications, it won't take you long to guess.

- Auto Film Transport Lever • Built-in Rangefinder
- Built-in Exposure Meter
- F2.8 Steinheil Cassar Ctd. Lens
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- Prontor LVS Shutter 1-1/200 Sec.
- Full MFX Synchro

SPECIAL $39.95

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NEW

1957 AUTO PENTACON OUTFITS

With Famous Schneider Ultra Fast F2 ctd. Lens. Speeds to 1/1000 Built-in MX, Delayed Action, Auto Film Counter.

$109.50 NEW

- with F2.8 Auto Westanar Lens ..$124.00
- with F2 Preset Zeiss Biotar Lens 134.00
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(with Factory Guarantee, Registration and Import Certificates)

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ULTRABLITZ EXPERT IV ELECTRONIC FLASH

- 80 Watt Seconds - Same Power As A Number 5 Flashbulb
- Portable and A.C. Takes 5 Small D Cell Batteries Lifetime Flashtube

REG. $69.95 LESS BATTERIES

FINEST OF THE GERMAN IMPORTS

$37.50

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- F2 Ctd. SCHNEIDER XENON
- COMPUR RAPID LVS 1/500

MINIFILM SPECIAL $112.95 NEW

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FULLY AUTOMATIC WIDE ANGLE LENS

35mm—F3.5 Ctd. 6 Element FOR EXAKTA

Reg. $98.50

MINIFILM SPECIAL $59.00

BRAND NEW

ARGUS C3 AND ARGUS 300 WATT PROJECTOR

FAMOUS ARGUS C3 L. N. CASE, FLASHGUN, Brand New 300 Watt Blower Cooled Argus Projector

Newest 1957 Model

ONLY $69.95 COMPLETE

FAMOUS NAME PHOTO ELECTRIC EXPOSURE METER With Booster

$6.95

Dual Range, Incident Light Provision LVS Scale, with Booster and Two Leather Cases

Reg. $11.95

SAVE $69.55

BRAND NEW

FAMOUS NAME TAPE RECORDER

with microphone, case and roll of tape. 2 Speeds, Dual Track, Twin Hi-Fi Speakers, Radio TV-Phono Input, Fast Rewind.

$79.95

Reg. $149.50

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FULL REFUND GUARANTEE

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New 35mm IMPORTED CAMERA OUTFIT

with CASE & FLASHGUN

- F3.5 Ctd. Lens
- Built-In Flash
- To 1/200 Sec.
- All Metal

New $18.95

16mm MATCHED LENS SET! IN "C" FOCUSING MOUNTS

- Click Stops
- Depth of Field Scales
- Built-in Lens Caps.

17mm F2.5 Wide Angle Lens FM

3" F2.5 Telephoto FM

COMPLETE SET 44.00 NEW

COMPLETE YOUR CANON

35mm F2.8 wide angle lens, 6 element click stops, rfdr. coupled, focuses down to 3½ ft. reg. $79.50

135mm F3.5 Telephoto lens, rfdr. coupled, 4 elements, click stops. reg. $79.50

FREE: Leather case and viewfinder with each lens.

$52.00 NEW

NEW HIGH SPEED TELEPHOTO LENS

(FOR EXAKTA, PENTACON, ETC.)

135mm F2.8 Ultra-Speed ctd. lens with preset spring diaphragm—4 element

reg. $89.95

NEW $39.95

ALL BRAND NEW

BIG DISCOUNTS UP TO 50%

BRAND NEW 35mm CAMERAS

	Sale Price
Kodak Pony 135C F3.5	$ 24.95
Signet 40, F3.5, Flash	49.95
Kodak Signet, F3.5 Ektar	54.50
Retina IIC, F2.8 Xenar	89.50
Retina IIIC, F2 Xenon	112.95
Ricoh "35" F3.5, Case, Flash	44.95
Ricoh 500 F2.8 MFX	52.50
Argus C3, F3.5, Case, Flash	52.50
Argus C4, F2.8, Case, Flash	74.50
Argus C44, F2.8, Case, Flash	87.00
Aires III, F1.9 MX, 500 Sec.	79.50
Graphic 35, F3.5, Case, Flash	67.00
Graphic 35, F2.8, Case, Flash	74.50
Robot Star, F1.9 Xenon	99.50
Regula Gypsy, F2.8 Steinheil	49.50

BRAND NEW 8 & 16mm PROJECTORS

8mm Brownie, 300 W.	$ 46.50
8mm Brownie, 500 W.	55.00
8mm B&H Monterey	61.50
8mm Kodak Showtime 500 W.	85.00
16mm Kodak Pageant Sound	345.00
16mm B&H 302C Mag. Sound	592.00
Ampro Stylist Deluxe Sound	305.00

BRAND NEW SLIDE PROJECTORS

TDC Headliner 303 Selectron & Case	$ 43.50
TDC Duo 300 W Proj.	51.00
TDC Duo 500 W Proj.	63.00
B&H Robomatic & Case	112.00
Graflex Constellation, 500 W Auto Changer	68.50
Graflex Constellation 500 W Auto Changer & Auto Timer	74.50
Argus 300 W Blower Cooled	29.50
Argus 300 W Auto Changer, CC.	46.95
Brumberger Riviera 2¼ square 300 W	39.50
Brumberger 500 W 2¼ Square Auto Changer	63.50
Realist 620 Proj. 2¼ Square	29.50
Viewlex Projectomatic, Case 6 Trays	54.50
Viewlex Powermatic 500 W, Case 6 Trays	84.00

BRAND NEW EXPOSURE METERS

BFWI Automatic	$ 19.95
GE-PRI	23.50
GE-Guardian, Case	25.50
Argus C3, Case	12.75
Argus L44, Case	13.50
Weston Master III & Case	24.50

BRAND NEW REFLEX CAMERAS

	Sale Price
Yashica A, F3.5 Synchro	$ 22.95
Yashica C, F3.5 MX	36.95
Yashica LM, F3.5 MX, Built-in Exp. Meter	47.95
Yashicamat, F3.5 MX	56.95
Soligor 66, F3.5 ctd	74.50
Kalloflex Automat, F3.5	69.50
Edixa Reflex, F2.8 Steinheil	74.50
Super Ricohflex, F3.5 ctd	22.50

BRAND NEW 16mm CAMERAS

B&H 240A, F2.5 100 ft	$139.00
B&H 240T, F2.5 100 ft	169.50
B&H 200 EE F1.9	230.00
B&H 70 DR F1.9	307.00
Cine Kodak K100 Turret, F1.9	249.50
Cine Kodak Special II, F1.9	1020.00

BRAND NEW 8mm CAMERAS

Kodak Brownie, F2.7	$ 22.50
Kodak Brownie Turret, F1.9	62.50
B&H 220, F2.5	33.50
B&H 252B, F1.9	47.00
Kodak Medallion Mag. F1.9	74.50
Kodak Medallion Mag. Tur F1.9	119.50
B&H 172B Mag. F2.5	110.00
B&H 134TA Turret, F1.9	136.00
B&H 172A Mag. Turret F1.9	153.00
B&H 252TA 3—F1.9 Lenses	74.50

BRAND NEW LENSES — EXAKTA, PENTACON, ETC.

28mm f3.5 Angenieux	$ 89.00
35mm f2.5 Angenieux	74.50
90mm f1.8 Angenieux	113.00
90mm f2.5 Angenieux	69.75
135mm f3.5 Angenieux	67.50
180mm f4.5 Angenieux	72.00
35mm Auto Flektagon	112.00
58mm f2 Auto Biotar	124.00
50mm f2.8 Auto Tessar	74.50
75mm f1.5 Biotar Preset	162.50
180mm f2.8 Sonnar Preset	249.50
50mm f1.9 Auto Xenor	127.50
135mm f3.5 Auto Tele Xenar	108.50
200mm f5.5 Tele Xenar PS	93.50
40mm f3.5 Steinheil Casseron	39.00
55mm f1.9 Auto Quinon	127.50
85mm f2.8 Steinheil Culminar	49.00
135mm f2.8 Quinar PS	112.00
200mm f4.5 Quinar PS	112.00

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Where Customers Become Friends

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- 167 WEST 32nd STREET — OPPOSITE PENNSYLVANIA STATION
- 42 EAST 59th STREET — S.E. CORNER MADISON AVENUE
- 1 WEST 42nd STREET — 2 BLOCKS WEST OF GRAND CENTRAL

MINIFILM CAMERA 1190 AVENUE OF THE AMERICAS NEW YORK 36, N. Y.

Please rush the following _____ I wish to trade in _____

Please ship films indicated _____

Enclosed is $_____ ☐ Complete payment ☐ Ship COD for balance

10% down payment ☐ I wish to pay $_____ each month for _____ months

☐ I am shipping my equipment under separate cover

☐ Send for FREE 1957 Catalog ☐ Send time-payment application

Name _____ Telephone No. _____

Address _____

City _____ State _____

UNBELIEVABLE FILM VALUES

FILM & PROCESSING At Price of FILM ONLY PROCESSING FREE!

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W $1.25
8mm 25' double ..... .60

35mm COLOR FILM

Available in ANSCO TUNGSTEN 35mmx100' $22.00
Available in TUNGSTEN or DAYLIGHT AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including processing. $1.50 (3 for $4.25)
20 exp. rolls INDOOR ANSCO COLOR $1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS—1½ gal. $2.95
50 ft. 35mm—85¢ Plus X or XX

100 ft. 35mm XX or Plus X or infra red or background X **$1.40.** If you buy $25.00 worth of film—one 35mm loader **free** regular price **$5.00**

A **$100.00** purchase of film (color or B&W) will allow a brand new Eastman Kodak Brownie 8mm for **$1.00**—Regular price for such a camera alone—**$35.00**

This offer is in addition to our Unbelievable Value of film on which you save **50%.**

A **$200.00** purchase will entitle you to a Kodak Brownie camera and a 8mm projector for **$1.00.** Regular price close to **$100.00**

A **$50.00** purchase will entitle you to a brand new Brownie Camera with flash and film and bulbs. Regular price for Camera and film (color as well as B&W) **$25.00**—in any store.

A **$25.00** purchase entitles you to a 127 Camera and 3 rolls of color film and 6 rolls of black and white. Real value in store—**$10.00** Additional **$25** purchase entitles you to Eastman Kodak carrying case of genuine leather. Reg. price of case alone—**$11.25**

35mm BLACK & WHITE BULK

ANSCO FINOPAN **$1.25** (Weston 24) Kodak Super X or Double X $1.40

ACCESSORIES

FILM DRIERS—good for paper and films **only $1.50**
CHEMICAL KITS—D88, one gallon size good for reversal or straight B&W processing—for paper & film. In powder form ..... $1.25 (Include postage)

Take advantage of these bargains.

B&W film—100 ft. on Bolex Spool $4.00
100 ft. Ansco Color on Bolex spool 8mm 5.50
With devel. 6.50
Empty 16mm magazines made by Kodak .75
8mm empty mag. ..... .75
16mm 100 ft. camera reels ..... .25
Cans for such reels ..... .10
Empty cartridges for 35mm 20 or 36 exp. 10¢ each, $1.00 a dozen
Cans for 35mm cart ..... .10
800 ft. reels, 16mm ..... .75
16mm—1200 ft. ..... $1.00, Cans— .50
1600 ft.—16mm ..... $1.25, Cans— .50
Cement for film ..... 50¢—best available
Kodachrome reloads—20 exp. $1.25
50 ft. $15.00
Special offer Ansco 10 exp. ..... .45
400'—8mm empty reels ..... .50
Dble. cans ..... .35
3 for $1.00
Bottle of Cement for all purposes ..... .50
35mm Bulk film Loader Daylite—100 ft. Negative 35mm film, Plus X or XX 12 cartridges ..... All this for $5.95

VISIT OUR STORE
OPEN EVENINGS UNTIL 7
OPEN SATURDAYS
PLEASE INCLUDE POSTAGE

PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box, 10x10 ..... $2.50

ANSCO COLOR IN BULK

16mm—4¢ per ft. ..... min. order 50 ft.
8mm—25 ft. on camera spools $1.25
100' 8mm $5.00
(Processing not included)

CLEARANCE SALE

CARTOONS APPROX. 400'
AVAILABLE IN SOUND OR SILENT
For Home Use Only $4.95

FRESH WITHIN DATE ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll $2.25
8mm 25' dbl. mag 2.75
16mm 100' available in both sound or silent 5.00
16mm 50' magazine 3.50

ANSCO MOVIE FILM BLACK AND WHITE WITH PROCESSING

8mm 25' dbl. roll $1.15
8mm 25' dbl. mag 1.75
16mm 100' available in both sound or silent 2.50
16mm 50' magazine 1.90

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS

(CARTOONS AND FAIRY STORIES)
COLOR

50 ft. 8mm $2.00
200 ft. 8mm 7.50
100 ft. 16mm 5.00
400 ft. 16mm (silent) 20.00
400 ft. 16mm (sound) 25.00

SPECIAL OFFERING IN 8mm AND 16mm SUBJECTS

(CARTOONS AND FAIRY STORIES)
BLACK AND WHITE

50 ft. 8mm $1.00
200 ft. 8mm 3.50
100 ft. 16mm 2.00
400 ft. 16mm (silent) 7.50
400 ft. 16mm (sound) 10.00

ANSCOCHROME Weston 32

Available in 8mm and 16mm

100 ft. 16mm roll $7.00
50 ft. 16mm Magazine 4.50
8mm 25 ft. double roll 3.00
8mm 25 ft. double Magazine 3.50

MOVIE FILM SPECIAL

100' 8mm double
Packed on 4 Camera spools 25' $1.79
processing not included

ROLL FILM

#127, 120, 620, 116, 616
Black & White, 10 for $1.95
120 & 620 color ..... 75¢ a roll
35mm 20 exp. Black & White ..... 25¢
35mm 36 exp. Black & White ..... 49¢
AERO EKTACHROME #120 and #620
Weston 40 ..... 3 for $2.85

35mm BLACK & WHITE BULK 100 FT.

EKTACHROME 20 exp. $1.00
Super X or Double X and Plus X $1.40

BULK MOVIE FILM

ASA 50
8mm x 400' dble ..... $ 5.95
8mm x 1600' dble. 22.00
CAMERA SPOOLED NO PROCESSING

8mm x 100' dble. $1.79
8mm x 25' dble. 7 for price of 6!... 60¢ each

SIZE	54 rolls	27 rolls	15 rolls
16mm x 25'	$ 8.95	$ 4.95	$ 2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	49.50	29.50	17.95

*Camera spooled

SOUND MACHINE BELL and HOWELL VICTOR our price $149.00

AVAILABLE IN 8mm and 16mm

THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—
NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—**2 reelers**—IN THE BAND, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is **$10.00** per reel and for sound **$12.50** per reel. 8mm **$5.00** per reel.

MACK SENNETT BATHING BEAUTIES—
one-reelers **$10.00** per reel and **$20.00** for two-reelers. Full version approx. 400 ft. 16mm each. 8mm **$5.00** per reel.

GRANTLAND RICE SPORTS—
available in 8mm approx. 200 ft. each and 400 ft. approx. Price 16mm **$10.00** silent and **$12.50** sound. 8mm **$5.00** per reel. RUNNING THE SCALES, SPORT AFLOAT? GRIDIRON GLORY, BULLS EYE, SUN AND SNOW, SELF DEFENSE, MONARCHS OF THE FIELD, SON OF SWAT.

HAL ROACH COMEDIES—
Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. **$5.00** per reel—16mm **$10.00** silent per reel and **$12.50** sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—
available in 8mm and 16mm **$5.00** for 8mm approx. 200 ft. **$10.00** per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

16mm KODACHROME

100 ft. rolls—processing included. Developed by Eastman Kodak. Price **$6.00 per roll.**

*Refer to opposite page for WHOLESALE

ASTRA PHOTO PRODUCTS

243 WEST 55th STREET
NEW YORK 19, N. Y.

* WHOLESALE ONLY!

BUY IN BULK AND *SAVE!*

**NOTE: Any order less than 1 doz. not considered wholesale.*

FRESH WITHIN DATE ANSCO COLOR FILM
With Processing

8mm 25′ dbl. roll	1 doz.	$24.00
8mm 25′ dbl. mag	1 doz.	30.00
16mm 100′ available in both sound or silent	1 doz.	55.00
16mm 50′ magazine	1 doz.	35.00

ANSCO MOVIE FILM
BLACK AND WHITE
With Processing

8mm 25′ dbl. roll	1 doz.	$12.00
8mm 25′ dbl. mag	1 doz.	20.00
16mm 100′ available in both sound or silent	1 doz.	25.00
16mm 50′ magazine	1 doz.	20.00

ROLL FILM

#127, 120, 620, 116, 616 Black and White	50 for	$ 9.50
120 & 620 Color	1 doz.	7.80
35mm 20 exp. Black & White	1 doz.	2.75
35mm 36 exp. Black & White	1 doz.	5.00
AERO EKTACHROME #120 and #620 Weston 80	1 doz.	8.00
Ansco Color or Ektachrome 20 exp.	1 doz.	10.00
Super X or Double X and Plus X	1000 ft.	12.00

ANSCO COLOR IN BULK

16mm	400 ft.	$15.00
8mm 25 ft. on camera spools	1 doz.	14.00
8mm 100 ft.	1 doz.	42.00

(Processing not included.)

SPECIAL OFFERING IN 8mm and 16mm COLOR SUBJECTS
(CARTOONS & FAIRY STORIES) COLOR

50 ft. 8mm	1 doz.	$ 20.00
200 ft. 8mm	1 doz.	75.00
100 ft. 16mm	1 doz.	80.00
400 ft. 16mm (silent)	1 doz.	200.00
400 ft. 16mm (sound)	1 doz.	250.00

SPECIAL OFFERING IN 8mm and 16mm SUBJECTS
(CARTOONS & FAIRY STORIES) BLACK AND WHITE

50 ft. 8mm	1 doz.	$ 10.00
200 ft. 8mm	1 doz.	35.00
100 ft. 16mm	1 doz.	20.00
400 ft. 16mm (silent)	1 doz.	75.00
400 ft. 16mm (sound)	1 doz.	100.00

BULK MOVIE FILM

8mm x 25 ft. dble. (Packed on Camera Spool.) 1 doz. $5.00

No Processing

16mm x 50′	100 rolls	$40.00
16mm x 100′	50 rolls	45.00

WHY NOT HAVE YOUR OWN FILM LIBRARY? You can secure from us new cartoons of DISNEY and other makes—full version—200′ 8mm and 16mm 400′ available in 12 assorted subjects for the following prices . . .

	OUR PRICE	REG. PRICE
8mm 200′—12 subj. for	$ 35.00	$100.00
16mm 400′—12 subj. for	100.00	250.00

BUY AND CONVINCE YOURSELF ! ! ! !

HAL ROACH COMEDIES
(12 Ass't)

8mm subjects 200′	$ 35.00	$100.00
16mm subjects 400′	100.00	250.00

CHARLIE CHAPLINS
(12)

8mm	$ 35.00	$100.00
16mm	100.00	250.00

IN THE BANK—2 reels
NIGHT AT THE SHOW—2 reels
THE TRAMP—2 reels
THE CHAMPION—2 reels
THE NEW JANITOR—1 reel
FILM JOHNNY—1 reel
BY THE SEA—1 reel
IN THE PARK—1 reel

MACK SENNETT COMEDIES
(12)

8mm 200′	$ 35.00	$100.00
16mm 400′	100.00	250.00

"OUR GANG" COMEDIES
(12)

8mm 200′	$ 35.00	$100.00
16mm 400′	100.00	250.00

GRANTLAND RICE SPORT REELS
(12)

8mm 200′	$ 35.00	$100.00
16mm 400′	100.00	250.00

RUNNING THE SCALES
GRIDIRON GLORY
STAMINA
BODY BUILDERS
CLOWNING THE GAME
SONS OF SWAT
MONARCHS OF THE FIELD
SELF-DEFENSE
CHAMPION MAKERS
HOOKED
FELINE FIGHTERS
SPORTS AFLOAT

PRIZE FIGHTS
(12)

8mm 200′	$ 35.00	$100.00
16mm 400′	100.00	250.00

LOUIS—BAER
LOUIS—SCHMELING
LOUIS—ROPER
LOUIS—WILSON
SCHMELING—LOUIS
SCHMELING—WALKER
SCHMELING—STRIBLING
SHARKEY—WALKER
SHARKEY—STRIBLING
DEMPSEY—SHARKEY
PETROLLE—BATTALINA
CONZONERI—PETROLLE

ALSO AVAILABLE ARE (12) ASSORTED FEATURES AT BARGAIN PRICES

These features consist of 5, 6 and 7 reels. Running time over one hour.

	OUR PRICE	REG. PRICE
12-8mm ass't feat.	$275.00	$ 550.00
12-16mm ass't feat. (silent or sound)	550.00	1200.00

IMPORTANT ! ! !

When ordering please state whether you want silent or sound features in 16mm. The following are titles of features available.

STAR

DANCING MOTHERS	—Clara Bow
WE'RE IN THE NAVY NOW	—Wallace Beery
LADY WINDERMERE'S FAN	—Ronald Colman
YANKEE CLIPPER	—William Boyd
NIGHTCRY	—Rin Tin Tin
LOST WORLD	—Wallace Beery
COVERED WAGON	—Helen Hale
LEATHERNECKS	—William Boyd
LAST OF THE MOHICANS	—All Star Cast
CAPTAIN FLY-BY-NIGHT	—Johnny Walker
YOUNG APRIL	—Joseph Schildkraut
CAPTAIN SWAGGER	—Rod La Roque

ACCESSORIES
TAKE ADVANTAGE OF THESE BARGAINS

B & W film—100 ft. on Bolex Spool	1 doz.	$43.00
100 ft. Ansco Color on Bolex Spool 8mm	1 doz.	60.00

With Developing

Empty 16mm magazines made by Kodak	1 doz.	8.00
8mm Empty mag.	1 doz.	8.00
16mm 100 ft. Camera Reels	1 doz.	2.50
Cans for such reels	1 doz.	1.00
Empty cartridges for 35mm 20 or 36 exp.	1 doz.	1.00
Cans for 35mm cart	1 doz.	1.00
200 ft. 8mm	1 doz.	3.00
200 ft. 8mm cans	1 doz.	3.00
400′—8mm empty reels	1 doz.	5.00
Dble. cans	1 doz.	3.00
8mm camera reels	1 doz.	2.50
Cans for 25 ft. double	1 doz.	1.00
400′ reels 16mm	1 doz.	3.00
Cans for 16mm 400′	1 doz.	3.00
800′ reels 16mm	1 doz.	7.50
Cans (double)	1 doz.	3.50
16mm—1200 ft.	1 doz.	10.50
Cans	1 doz.	5.50
1600 ft.—16mm	1 doz.	14.00
Cans	1 doz.	5.50

SPECIAL OFFER

Ansco 10 exposures color, 35mm	1 doz.	$5.00

MOVIE FILM SPECIAL

100′ 8mm double	1 doz.	$20.00
Packed on 4 Camera Spools 25′	1 doz.	5.00

SPECIAL OFFERING RELIGIOUS SUBJECTS
Available in 8mm and 16mm

	OUR PRICE	REG. PRICE
LIFE OF CHRIST 7 reels 8mm	$ 5.00	$10.00
CROWN OF THORNS 8 reels (sil.) 16mm	10.00	15.00
ST. FRANCIS 7 reels (sound) 16mm	12.50	20.00

ST. ANTHONY OF PADUA—9 reels
MESSENGER OF THE BLESSED VIRGIN 9 reels (Story of the Lourdes)
JOAN OF ARC—5 reels
THE CHRISTUS—7 reels
(All 16mm films which are approx. 400 ft. per reel can be obtained in sound or silent. The 8mm is approx. 200 ft. per reel.)

PLEASE INCLUDE POSTAGE

VISIT OUR STORE OPEN EVENINGS UNTIL 7 OPEN SATURDAYS

ASTRA PHOTO PRODUCTS

243 WEST 55th STREET NEW YORK 19, N. Y.

BIG BARGAIN Splash...

WE TAKE YOUR TRADES!

ORDER BY MAIL

From Holly... Your Mail Girl

BUY THE QUICK WAY

We ship within 24 hours after your orders are received. Order by Air Mail for RUSH Shipment.

MAIL THIS COUPON TODAY!

Hollywood Camera Company
10611 Chandler Blvd., No. Hollywood, Calif.
Please send me your FREE GIANT CATALOG
DEPT. P97
Name _____
Address _____
City _____ State _____

Famous 35mm Eyemo Q

BELL & HOWELL

BIGGEST BUY EVER! With 25mm, 50mm and 150mm Bell & Howell lenses. Also 25, 50, 150mm B&H objective lenses. Two 400' magazines, handle & strap, titling unit. Prismatic Focusers, Motors, etc. available as optional accessories.

Cost Gov't nearly $2,000.00

OUR PRICE like new **383.00**

Single Lens Eyemo Camera w/2" Bell & Howell lens, 100' film capacity. Daylite load. Cost U. S. nearly $500.00 — OUR PRICE $99.50

FREE BARGAIN BULLETIN

Just off the press! Chock full of BARGAINS — photo equipment and supplies at prices you never dreamed of! Fully illustrated, sixteen pages! Classified ads, too! Send today — it's FREE!

K-20 AERIAL CAMERA With FREE Case

FREE Yellow Filter

Camera with 6½" f/4.5 lens. 55 negs per roll. Trigger shutter. Speeds to 1/500th sec. Hi-speed sequence. PLUS yellow filter, PLUS sturdy case. Cost Gov't $700.00

You can save hundreds — Hollycam's Price **59.50**

AEROFLEX DEVELOPER

For K-20 film. Portable, rapid, easy to use. VALUE of year!

Cost Gov't $97.60 — Here's a Real Bargain — Our Price **New 39.95**

HOLLYCAM BARGAIN PACKAGE

K-20 outfit and Aeroflex Developer, both for special price — Here's a Real Bargain **93.50**

CUT FILM

4x5 Outdoor Ektachrome	20 Sheets	$9.10
8x10 Kodak Infra-Red	25 Sheets	2.95
8x10 Contrast Process Ortho	25 Sheets	3.10
8x10 Superpan Portrait	25 Sheets	3.35
8x10 Process Pan	25 Sheets	3.10
8x10 Ansco Printon	12 Sheets	4.25
8x10 Ansco Color Daylight	6 Sheets	3.50
8x10 Ansco Process	25 Sheets	2.95
8x10 Ektachrome Type-B	10 Sheets	7.95
11x14 Process Pan	20 Sheets	4.95
12x18 Commercial Ortho	10 Sheets	3.25
12x18 Lithoid Ortho	50 Sheets	17.25
20x24 Ansco Commercial	24 Sheets	29.50

16mm HI SPEED MOVIE LENS

We can't mention the name of this famous make precision optic, now at over 30% off! Color-corrected, hard coated. C mount with click stops, depth-of-field scale, built-in filter ring. BRAND NEW!

Here's a Real Bargain	List Price	Hollycam Price
1" f/1.9 lens, F. Mt.	$54.95	$38.25
1" f/1.1 lens, F. Mt.	129.95	89.95
1" f/0.95 lens, F. Mt.	179.95	121.95

CONTACT PAPER

All paper guaranteed till March, 1958

SIZE	TYPE	QUAN.	PRICE
35mmx100'	LWSM, 3	100	$ .98
1⅞x2¾	SWG, 2-3-4	500	.99
2¾x4½	SWG, 4	144	.99
3½x5¾	SWG, 4	144	.99
3¼x5¾	SWG, 4	500	1.35
7½x7½	SWG, 0	144	.99
8x10	SWG, 2	100	2.69
8x10	SWSM, 4	100	1.75
8x10½	SWSM, 1	144	1.15
8x10½	LWFSM, 3-4	100	1.20
8x10½	LWFSM, 2-5	144	1.71
8½x11	LWFSM, 2	50	.99
10x10	SWSM, 3	144	2.74
10x10	SWG, 4	100	2.19
10x10	SWSM, 1	144	2.19
10x10	LWFSM, 2-3	250	2.98
10x10	SWSM, 2-3	250	2.98
11x14	LWFSM, 2-3	50	1.99
10x20	SWSM, 2-3	100	2.95
18x22	LWFSM, 1-2-3-4	50	4.98
6x125	Linograph		1.95
8x200	Linograph		2.10

ROTARY PRINT WASHER

Washes up to 100 8x10 prints in 25 minutes. Double-tank assembly and multi-jet sprays agitate water, prevents print sticking. Heavy duty tank is 7" deep, 31" diameter. Steel legs. Cost Gov't $286.14 — Our Price **79.50**

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Hold 12 pieces cut film, 2¼ x 3¼ to 4 x 5. Daylight filler cap.

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10x10	SWSM Waterprf, Varigam	250	7.50
11x14	SWG, Varigam	50	3.75
20x24	SWSM, 4	100	7.95
20x24	SWG, Varigam	50	11.25
9⅝"x200'	SWSM Waterprf, HS Varigam		7.50
9⅝"x200'	SWSM Waterprf, 1, 2, 3		4.65
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200' EK Background X	Each	1.95
200' Dupont Superior III	Each	2.45
200' EK Plus X	Each	2.50
200' Ansco Supreme		2.45
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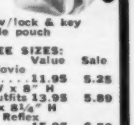

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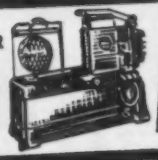

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(FREE: 6 empty Cartridges with bulk film)
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Guar. till Jan. 1958 • Processing Included

SIZE	TYPE	3 for	6 for	12 for
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8mm x 25' Dbl.	Super XX	4.49	8.39	16.29
16mm x 50' Mag.	Super X	6.49	12.39	24.39
16mm x 100' Roll	Super X	8.49	16.39	31.29
16mm x 100' Roll	Super XX	9.49	18.39	35.29
*16mm x 50' Roll	Rev. ASA 50	10 for 3.79	25 for 8.49	
16mm x 50'	Empty Mags.	5 for 2.79	10 for 5.29	
*16mm x 100'	Neg., Plus-X Super-X, Bkgrnd-X	3 for 2.79		
*16mm x 1200'	Neg., Super-XX	2 for 13.99		
*16mm x 50' Mag.	Plus-X, XX Neg.	3 for 2.79		

*Processing not included.

Bantam 828 Kodachrome 1956 Date
Outdoor or Indoor
3 for 3.19
6 for 5.99
E.K. Proc. Incl.

Ansco COLOR
1956 • Daylight
16mm x 100'
3 for 19.50
Ansco Proc. Incl.

35mm x 100' SAFETY FILM
Guaranteed till Jan. 1958
Super XX, Plus-X, Panatomic-X, Ansco Supreme, Infrared — **1.95** EACH
Positive (35mm x 100') 1.50
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9⅜" x 200' AERO ENLARGING PAPER
#1, 2, 3, 4 or VARIGAM
4.95 per roll
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for Cut Film and Film Packs 2¼ x 3¼ to 4 x 5
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35mm x 100' Daylight Bulk Loader
• With counter gauge
• 12 empty cartridges
• 35mmx100' Ortho, ASA 64
6.49

ROLL FILM
Color • Black & White
Guaranteed till January, 1958

SIZE	TYPE	QUAN.	PRICE
120, 620, 127, 116, 616	Super XX	10 rolls	2.29
127, 120, 620	Ektachrome Aero	6 rolls	2.99
120, 620	Infrared	10 rolls	2.29
120, 620	Infrared (ASA 100)	10 rolls	3.49

ENLARGING PAPER Guar. till Jan. 1958
KODABROMIDE • HALOBROME • CYKORA

Size	Type	Contrast	Quan.	Price
2½x3½	Portraya GG		500 sh.	7.89
5x7	DWSM	#2	200 sh.	4.99
8x10	SWGL	#1,2,3,4	100 sh.	4.19
8x10	SWSM	#2,3	100 sh.	3.59
8x10	DWSM	#2,3,4	100 sh.	4.89
8x10	Portraya GG		100 sh.	7.29
8x10	DWGL	#2,3,4	100 sh.	4.79
11x14	DWGL	#1,3	50 sh.	4.49
40"x30'	Res. Rapid	#1	1 Roll	3.99

Varigam or Varaloid 1958 Date

Size	Type	Quan.	Price
5x7	SWSM or SWGL	200 sh.	4.69
8x10	SWSM	100 sh.	3.69
8x10	SWGL	100 sh.	4.39
8x10	DWSM or DWGL	100 sh.	4.99
10x10	SWSM	25 sh.	3.99
11x14	SWGL	50 sh.	3.99

CONTACT PAPER Guar. till Jan. 1958
KODAK • HALOID • ANSCO

Size	Type	Contrast	Quan.	Price
2½x3¼	DWSM	#2,3	1000 sh.	3.89
8x10	SWSM	#1,2,3,4	200 sh.	3.69
8x10	DWSM	#1,2,3,4	100 sh.	2.69
8x10	Ad Type LW Flex.		250 sh.	3.29
8x10½	Reflex copy		200 sh.	1.99
10x10	SW Resisto	#1,2,3,4	250 sh.	3.19
10x20	Resisto	#1,2,3,4	100 sh.	3.29
11x14	SWGL	#1,2,3	50 sh.	2.79
20x24	SW Resisto	#1,2,3,4	100 sh.	7.29

FREE Request your copy of our new giant Catalog.

ANSCO COLOR Day or Tung.
4 x 5 20 sheets 3.80
8 x 10 10 sheets 3.80

HOUSTON FILM DRYER
For 16mm and 35mm
Complete with two 13" x 14" drying units with gear winder mounted on thumb screw type clamp. Each drying unit takes up to 50' of film.
Gov't cost $47..only **19.99**

AERIAL FILM
5¼"x20' Super XX, Infrared, 1955 ..... 1.95
7"x18' Super XX 1.50
7"x15' Super XX, 1955 2.25
9½"x75' Super XX 7.50
9½"x200' Super XX, 1956 ..... 22.00
9½"x390' Super XX, 1956 ..... 35.00
All other sizes available (1954 to 1956 dates)
Export and wholesale inquiries on Aerial equipment are invited.

1-MONTH SPECIAL
8 x 10 ENLARGING PAPER
FAMOUS MAKE • 1958 Date
S.W. Glossy. **200 sh. 7.38**
Consists of 100 sheets—either #1, 2, 3 or 4, AND 100 sheets of #1.

CONTACT PAPER
10x20 Resisto #1, 2, 3
100 sheets **3.29**

BRAND NEW! MORSE G-3 PROCESSING TANKS

Develops up to 100 ft. of 8, 16 or 35mm film in ½ gallon of solution. Reg. 35.00.
ONLY **26.95**
FREE! 12 rolls 16mm x 50' Reversal Film ASA 50, included with tank.

MORSE B5
BRAND NEW FILM DEVELOPING MACHINE

3 stainless steel tanks, reel assembly, self reversing. Motor operates on 110 Volts A.C. Film capacity: up to 9½" wide, 200' long. Gov't. cost $585. only **159.99**

35mm B & H Eyemo Camera

w/2" f4.5 lens, 100' capacity. List $500. **104.99**

B & H Eymax Lenses
6" f4.5 Telephoto 24.99
10" f4.5 Telephoto 49.50
B & H Titler 24.99

ATT.: 16mm PROJECTOR OWNERS!
Brand New Bell & Howell 3" f2 Projection Lens
Reg. 32.95
Increases projection efficiency! **12.99**

Fresh KODACHROME and ANSCOCHROME
In original mfrs. packages • 1958 Date

Sizes	Kodachrome	Anscochrome
35mm x 20 exposures	3 for 4.59	
35mm x 36 exposures	3 for 6.19	
120 or 620		3 for 2.89
35mm x 28' with loader		6.49 each
8mm x 25' roll	3 for 5.99	
8mm x 25' mag.	3 for 9.19	
16mm x 50' mag.		2 for 11.29
16mm x 100' roll		2 for 16.59

On Anscochrome movie film, processing included. Kodachrome processing not included.

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Merchandise is guaranteed U.S. Surplus, unless otherwise noted. Export and wholesale inquiries invited. Include 25% deposit for C.O.D. orders. Write for free giant catalog!

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400mm

preset F5.5 coated

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Special purchase of first quality German lenses (Name withheld at manufacturer's request).

Every lens Seymour-tested and Seymour-guaranteed.

This lens cuts distance to ⅛!

A beautiful, coated, highly corrected, powerful telephoto lens.

A truly professional lens, worth over $200.00, brought within reach of every amateur.

DeLuxe Leather Case with shoulder strap **$14.95**

Pay nominal shipping charges on arrival

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99.85

Feature of the MONTH

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Please send me descriptive literature, price list, accessory list, and a sample copy of your Exakta News.

☐ **I have an Exakta (Model)**
Please send your Exakta News regularly; also send accessory lists and bulletins and put my name on your mailing list.

☐ **I would like to establish credit.**

☐ **I would like to trade equipment.**
I have listed the items I have and the items I want on a separate sheet attached hereto.

Please hand print or type name and address

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NUMBER AND STREET .....

CITY, ZONE AND STATE .....

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FRESH COLOR FILM

This 1958 dated film is in its original sealed package fully guaranteed by the manufacturer. Day. or Tung. Price includes processing & mounting (35mm). MINIMUM ORDER—3 ROLLS.

Size	Kodachrome
8mm x 25' dble. roll.	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag.	5.25
16mm x 100' roll	7.75
35mm x 20 exp.	2.45
35mm x 36 exp.	3.80

Slide Tray SPECIAL

12 Viewlex or TDC trays (holds 432 slides) $4.95
12 Airequipt trays (holds 432 slides) $16.95

Special Sale! CASES

for 12 Slide Trays

Dust-proof protection for your color slides. Holds up to 12 2x2" TDC Viewlex or Airequipt Trays.. $4.95

FREE! FREE!

With every film purchase of $25 or more (except Kodachrome or Anscochrome)—you get a FREE 1-year subscription—$4 value—to Modern Photography or another monthly Camera magazine.

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KODAK XX

5½"x50'	1.20
7"x18'	1.00
9½"x75'	7.95
9½"x200'	14.95

KODAK TRI-X

5"x250'	6.95
5½"x 50'	1.20
9½"x 75'	7.95
9½"x200'	14.95

MOVIE FILM

Fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble roll	$1.10
8mm x 100' Bolex dble	3.50
16mm x 50' mag	1.75
16mm x 100'roll Ansco	3.75
16mm x 100' XX ASA 100	3.50
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll, Plus X	1.65
8mm x Mag. B&W	2.00
16mm x 50' mag. X or XX	2.25

BUY SIX . . . GET ONE EXTRA FREE

Bulk Film Special

- BRAND NEW DAYLIGHT FILM LOADER
- FRESH DATED 35mm NEGATIVE FILM
- 5 FILM CARTRIDGES

All for only $5.95

ANSCOCOLOR

1958 Date—Day. or Tung.

35mm x 112'	$16.95
35mm x 50'	9.95
35mm x 27½'	6.95
35mm x 20 exp. in metal cart. ea.	1.20
6 for $5.50; 12 for	10.00
35mm x 50' Tung.	6.00

16mm x 400' BULK KODAK

ASA 24—Sngl. or Dble. Perf. $6.95
Super XX (ASA 100)—Dble. Perf. 7.95

Lantern Slide Plates

36 per box—3¼x4" or 2x2" ..... 2 boxes for $1
11x14—6 per box $1.50

AERO EKTACHROME

ASA 40, with 1½ gallon processing kit.

5¼ x 20'	$5.95
7 x 18'	5.95
5¼ x 40'	8.95
35mm x 37½'	5.95

FREE Compensating Filter with any of above!

NEW EXPOSURE METERS

Reg.	SPEC.
$ 9.95—Alpex Direct Reading w/case..	$ 5.95
8.95—Selenic Leader DeLuxe, w/case.	6.50
9.95—Compact, w/case	6.50
32.50—Norwood Director M-2	23.95
26.95—DeJur Dual—Professional	17.95
26.50—GE DW-68	17.95
32.50—GE PR-1 w/case	19.95
16.96—GE Mascot w/case	11.95
32.50—Weston Meter III w/case (dem)	22.75
33.45—Weston Master II w/case	18.95
34.50—GE Guardian w/case	23.50
18.00—Weston DR, Dir. Read. w/case.	12.95
Case for any of above	1.95

SPECIAL SALE!

POLAROID FILM

Type 31 (Model 80)	6 rolls for $7.00
Type 32 (Model 80)	6 rolls for 8.00
Type 41 (Model 95A, 700, 110)	6 rolls for 9.00
Type 44 (Model 95A, 700, 110)	6 rolls for 10.95

ELITAR Movie Lenses

Brand New!

- Hard Coated • Color Corrected
- Finest Precision Craftsmanship

In D Mounts For Most 8mm Cameras

	List	AWON PRICE
6.5mm, f1.9 W.A. Fixed	$44.95	$27.95
7mm, f2.5, W.A. Fixed	29.95	16.95
1½", f3.2, Telephoto, Fixed	12.95	7.95
1½", f2.5, Telephoto, Focusing	26.95	14.95
1½", f1.9, Telephoto, Focusing	38.95	23.50
1½", f1.4, Telephoto, Focusing	49.95	28.50
For Kodak 8mm Mag. Movie Cameras		
6.5mm, f1.9, W.A. Fixed	49.95	32.50
1½", f1.4, Telephoto, Focusing	54.95	33.50
In C Mounts For 16mm Movie Cameras		
17mm, f2.5, W.A. Focusing	34.95	22.50
13mm, f1.5, W.A. Focusing	89.95	61.95
3", f2.5, Telephoto, Focusing	42.50	24.95
3", f1.5, Telephoto, Focusing	99.95	68.50
3", f3.5, Telephoto, Focusing	32.50	18.95

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp, $1.50 ea; 4 for $5; Process included.
35mm x 40' Bulk $5.00; 35mm x 75' Bulk $7.50
35mm x 75' Bulk plus 4½ gal. devel kit $10

NEW—SUPER HIGH SPEED—1958 DATE

ANSCOCHROME ASA 100 †

35mm x 20 exp.—list $2.35—SALE 3 for $5.95
120 roll—list $1.75—AWON SALE 3 for $4.50

ANSCOCHROME 1958 ASA 32

35mm x 100' (orig. factory pack)	$30.00
35mm x 28' (orig. factory pack) w/loader	7.69
35mm x 20 exp. $1.35 ea.	4 for 4.98
120 or 620	3 for 3.00
8mm x 100' dble (no proc.)	5.95
16mm x 100' (no proc.)	5.95
16mm x 100' roll (incl. proc.) $8.25	3 for 24.00
16mm x 50' mag. (incl. proc.) $5.40	3 for 15.60

AWON Bulk Film Special!

35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	.98
35mm x 100' Kodak Ortho Pos film	1.50
35mm x 100' Ansco ASA 50	1.50
16mm x 400' Positive Film	3.95
35mm x 100' Kodak Super XX	1.50

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50. SIZE	Reversal. 54 Rolls	17 Rolls	No Processing 15 Rolls
16mm x 50'	$19.95	$10.95	$ 5.95
*16mm x 100'	49.50	29.50	17.95

*Camera Spooled.

BELL & HOWELL *Sale*

ALL BRAND NEW—
ALL LATEST MODELS

8mm MOVIE CAMERAS—roll film

	List	AWON Price
Wilshire ±220, f2.5 lens	$39.95	$29.55
Monterey ±252, f2.3 lens	49.95	36.95
Companion ±134W, f2.5 lens	89.95	64.95
Sportster ±134V, f1.9 foc mt	129.95	89.95
Auto-8 Voyager ±172B, f2.5	134.95	94.95
Auto-8 Explorer 172A 1.9 foc	199.95	138.50
Monterey DeLuxe 252B, f1.9	59.95	42.00

16mm MOVIE CAMERAS—magazine

Electric Eye 200EE f1.9 foc	299.95	224.95
Case for above	30.00	21.45
AutoMaster 200TA turret f1.9	289.95	224.95

8mm PROJECTORS

Monterey ±253 500 watt	79.95	56.95
Monterey 253AR 500 watt	99.95	69.95
Regent ±122LC 500 watt	159.95	112.95
Regent DeLuxe 122LR 500 w	179.95	127.95

16mm PROJECTORS

Statesman ±273 700 watt	199.95	142.95
FilmoSound 385C 1000 w	479.95	346.95

SLIDE PROJECTORS

Robomatic, all auto., w/case	149.50	106.00
Headliner ±303 w/case	59.50	42.95
Headliner ±303 w/remote control & case	83.00	66.50
TDC ±D w/airflow case	79.50	55.45
Streamliner 500 wt w/case	89.50	65.50
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Brand New! Famous Make

ELECTRONIC FLASH

- Needs only 4 small batteries
- Exposure calculator dial
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives consistent exposure
- Comes with camera bracket and AC line cord
- ONE YEAR GUARANTEE!

List price $54.50 AWON SPECIAL **$29.95**

AWON CHOPS KODAK PRICES

ALL BRAND NEW—ALL LATEST MODELS

KODAK CAMERAS

	List	AWON PRICE
KODAK SIGNET 35mm outfit	$ 91.45	$ 64.00
KODAK SIGNET 35mm, f3.5 lens	75.00	49.50
KODAK RETINA IIIc 35mm, f2	190.00	112.00
KODAK STEREO outfit	97.25	65.00
KODAK STEREO camera	84.50	58.00
KODAK DUAFLEX IV	16.95	12.00
KODAK DUAFLEX IV outfit	23.75	15.95
BROWNIE HAWKEYE flash outfit	14.95	10.95
KODAK HOLIDAY flash outfit	9.95	7.10
KODAK PONY 135 model C, f3.5	36.50	27.00
KODAK PONY 135 model C, outfit	49.95	35.00
KODAK SIGNET 40, 35mm w./flash	69.00	49.95

KODAK MOVIE CAMERAS

KODAK BROWNIE 8mm model II, f2.7	29.95	21.00
KODAK BROWNIE 8mm model II, f2.3	37.50	26.95
KODAK BROWNIE 8mm model II, f1.9	44.50	31.95
KODAK BROWNIE turret 8mm f1.9	79.50	56.00
KODAK MEDALLION 8mm mag. f1.9 foc	140.50	95.80
KODAK K100 16mm f1.9 lens	279.00	210.00
KODAK K100 turret 16mm f1.9 lens	315.00	240.00

KODAK PROJECTORS

CINE KODAK Showtime 8mm proj	115.00	77.95
CINE KODAK Showtime w/variable speed control	129.50	89.95
BROWNIE "300" 8mm movie proj	62.00	43.00
BROWNIE "500" 8mm movie proj	74.50	52.00
KODASCOPE ROYAL 16mm movie proj	275.00	199.95
KODASLIDE SIGNET 35mm slide proj	69.50	49.95
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Ask for the AWON DISCOUNT PRICES on all equipment

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CONTACT PAPER—less than 1¢ a print

8x10½" SWGL (100 shts.) ±2, 3, 4	$2.50
4x5" SWGL (200 shts.) ±2, 3	1.00
8x10½" SWSM (250 shts.) ±0, 1, 5	2.75
10x10" SWSM ±1, 4—1 box (100 sts.)	.98
11x14" SWGL (50 sts.) ±1, 4, 5	2.00
18x22" LWSM ±1, 2—1 box (50 shts.)	1.98
20x24" SWSM (50 shts.)	1.95
Ad-type LW Flex. SM, 40"x30' ±3	2.00
14x17" LWSM ±1, 2, 3—1 box (50 shts.)	1.25
11x14" LWSM ±2, 3, 4—1 box (50 shts.)	.98
8x10" LWSM ±1—1 box (100 shts.)	.89
8x10½" LWSM ±3—1 box (250 shts.)	1.98
7½x7½" SWGL ±4—1 box (250 shts.)	2.95
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ANSCO COLOR PRINTON 8x10" (12 shts)	4.95

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Brand New—Latest Models—Just Arrived
AWON is proud to offer these highly prized imported cameras at sensational discount prices!
CASE INCLUDED FREE!

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YASHICA LM, semi-automatic with built-in exposure meter	69.95	45.95
YASHICAMAT-AUTOMATIC	85.50	58.95

35mm BULK NEGATIVE SAFETY

Kodak Plus X, Sup XX, Kodak Weston 24 Infra Red Microfile, Ansco ASA 50 or DuPont ±1, ±2 or ±3
100' ... $1.98 ea.; 400' ... $7.50
FREE, 100' of ASA 24 w/every 100' Order!
35mm x 20 Exp. Cartridge Plus X, Sup XX, Tri-X, Infra Red, Microfile 6 for $1.50; 12 for $2.50

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4x5 KODAK, Infra Red orig box 25 sheets—3 boxes for $3.50
8x10 orig box of 25 sheets—$2.50 per box
Your choice of KODAK Infra Red; ANSCO, Process.
8x10—Process Pan or Ortho (25 sheets per box) $1.25

KODACHROME PROCESSING

35mm x 20 exp. mtg.	$1.05
35mm x 36 exp. mtg.	2.05
8mm x 25' dble.	1.05
8mm x 25' mag.	.65
16mm x 50' mag.	1.05
16mm x 100' roll	2.55

All film returned via insured mail. Check or Money Order must accompany film.

Bulk ANSCO COLOR

Daylight or Tung. ±S34 1955 Date

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00

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Genuine WESTINGHOUSE BULBS. Frankly, we're overstocked. We've slashed our prices to encourage you to buy a case or more and save.

±5 (Case of 120)	$ 8.95
M2 (Case of 120)	7.95
SM (Case of 120)	11.95
S6 (Case of 120)	12.95
±6 (Case of 120)	11.50
G6 (Case of 120)	14.95

REEVES "HI-FI" RECORDING TAPE

"used by Hollywood Studios"
600' on 5" reel ... 3 for $4.50
1200' on 7" reel ... 3 for $5.95

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900' on 5" reel ... 3 for $5.95
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Limited Quantity! NEW Westar

TELEPHOTO LENS

for 35mm Sngl Lens Reflex
Genuine Westar ctd f4.5 100mm telephoto lens. German import. Bench tested. Specify Camera. Reg. $49.95
AWON PRICE $14.95

Save 50%—for 8mm movie cameras

SOLIGAR LENS SETS

	List
7mm f2.5 FF w/a	$56.90
1½" f2.5 FM Tele	

AWON PRICE—$28.45

	List
8mm f1.9 FF w/a	$83.90
1½" f1.9 FM Tele	

AWON PRICE—$41.95

EXCLUSIVE—RADIANT

Portable Tripod Screens

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable.

30 x 40	$ 9.95
40 x 40	10.95
37 x 50	14.95
50 x 50	15.95

Screens are shipped R.R. Expr. collect postage

BULK MOVIE ASA 50

8mm x 400' dble.	$ 5.95
8mm x 1600' dble.	22.00

Camera spooled . . . No processing

8mm x 100' dble.	$1.79
8mm x 25' dble. 7 for price of 6!	.60¢ ea.

Black & White Movie Film Processing

8mm x 25' dble.	$ .55 ea.
16mm x 100'	1.00 ea.
16mm x 50'	.65 ea.

THIS MONTH'S SPECIALS

• 70mm x 100' Super XX film	$ 2.95
• 120 & 620 Kodacolor, 3 for	3.75
• Telephoto Lens, 8mm, 1½", f3.5	4.95
• Wide angle lens, 7mm, f3.2, F.F.	11.95
• Cardboard Stereo Mounts, 100 for	3.50
1000 for	26.50
• Ansco 35mm Cardboard Mounts, 100	1.00
1000 for	8.50
• Daylight BULK FILM LOADER & 5 cartridges	4.95

SEND 25¢ for complete 52 pg. CATALOG listing all photo equipment at unbeatable prices!

Include 20% deposit on all C.O.D. orders. All equipment is NEW, all film outdated unless otherwise stated.

Postage & Insurance must be included with order. Excess refunded. Items marked "FREE" must be requested at time of purchase.

Brand New—Latest Model

AIRES III L

35mm w/f1.9 lens & case
List Price—$109.50
AWON PRICE $79.95

SAVE $30—BRAND NEW—w/case

SOLIGAR 66

SINGLE LENS 2¼ sq Reflex
List Price—$109.50
AWON PRICE $69.50
150mm f:4 teleph lens—reg. $74.95—Now $54.50

AWON FILMS

108-P W. 29 St.
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LA 4-6376

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"SHOP AND SWAP CAMERA CENTER"

WSC EXCH.

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Brand New AUTOMATIC

EXAKTA VX

Single Flashpost Model

- Single Flash Post
- Internally Improved Shutter
- Body Lock
- New Exposure Counter
- Standard Rewind etc.

43.50 PLUS your old Exakta VX (BodyforBody)

$78.50+Your Exakta V	$49.50+Your Contax IIIA
98.50+Your Exakta I, II	108.50+Your Praktiflex FX
68.50+Your Leica IIIF	88.50+Your Canon IVS2

CANON VT

With F1.8 Canon Razor Sharp Lens

58.50 plus your Leica IIIF with F2 Summicron

BRAND NEW LATEST 1957

$98.50+Your Canon IVS-2	69.50+Your Contax IIIA
99.50+Your Leica IIIC	38.50+Your Nikon S-2

NEW 1957 **CANON 8** MOVIE CAMERA WITH F1.8 CANON LENS

98.50 PLUS YOUR MOVIE CAMERA WITH F1.9 LENS IN TRADE

CONTAX IIIA & IIA

BRAND NEW LATEST

- MX Flash Synchronized
- Taken All Bulbs & Strobe
- Standard Flash Post
- Needs No Special Cord.

79.50

old IIIA for new IIIA
old IIA for new IIA
(Body for Body)

Brand New Latest 1957 **RETINA IIIC**

- Interchangeable Lenses
- Light Value System
- Self Timer
- Fully Synchronized
- Rapid Wind
- Light Meter.

99.50 Plus Your 35mm Rangefinder Camera in Trade

$68.50+Your Vitessa "L"	$48.50+Your Contaflex II
88.50+Your Vitessa MX	87.50+Your Argus C4
79.50+Your Contessa MX	69.50+Your Retina IIA

BRAND NEW LATEST 1957 **AIRES IIIL**

- F1.9 Ultra Speed Lens
- Speeds 1/2-1/500 Sec.
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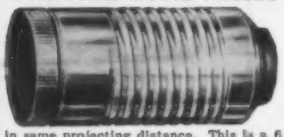


F. L. only 1" . . . or ½ that of standard 16mm projecting lens. Gives you a big picture—4 times the size normally obtained in same projecting distance. This is a 6 element coated lens manufactured for use in an expensive Juke Box Projector. Would normally retail for about $30.00. Lens unit mounted in a standard sleeve with an O. D. of 1 3/16" which fits most 16mm projectors. Brass tubing available to change O. D. for adapting to other sizes from 1" to 1½". Direction sheet included. Back of this lens must come to within 5/16" of film. Excellent for making your own projector taking Viewmaster-size film, or for making a contour projector.

Stock No. 30,119-P ..... **$9.50 Pstpd.**
Sleeve Adapter, 1" O. D.
Stock No. 40,126-P ..... **$1.00 Pstpd.**

BUILD YOUR OWN! 35mm Slide Projectors

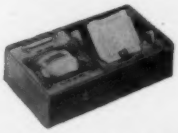
Thousands of our customers have made their own projectors. Excellent results! Money saved! NOTE: We do not furnish metal parts except Kit #50,104-P contains mounted projection lens and focusing tube.

STOCK NO. 50,104-P ..... **$6.50** pstpd.
Contains F/3.5 anastigmat projection lens in focusing tube, 2 condensers, heat absorbing glass, full instructions.

STOCK NO. 4029-P ..... **$2.85** pstpd.
2 unmounted achromats for projecting lens, 2 condensers, heat absorbing glass.

Illus. Instruction Booklet 9014-P **30c**

OPTA-VUE EDITOR OUTFIT



Complete 14-piece outfit, including lens, batteries, bulb. Here is the most versatile, self-illuminated magnifier made. Mount it in your slide projector case, or build it into a desk unit, or as a platform viewer. One thousand and one uses: Viewing 35mm slides before placing in slide magazines or projector; viewing 35mm strip film; inspecting 35mm negatives; editing 8mm and 16mm movies; for stamp collectors. Wherever illuminated magnification is essential, this Opta-Vue outfit is the answer. Its powerful lens alone is worth the price.

Stock No. 50,129-P
$2.50 Postpaid

ELGEET CAMERA LENS

F/3.5 F. L. 76MM. COATED OPTICS

This was used on a special camera. Shutter speeds are B-25, 50, 100, 200 (Pronto shutter). Also 15 second delay mechanism, body release and cable release. Synchronized for flash. Iris diaphragm is moved by a lever from F/3.5 to approx. F/32. No F stop scale.

Stock No. 30,245-P ..... **$22.50 Postpaid**

FUN WITH OPTICS

New! 32 pages! Completely illustrated! Shows how to build all kinds of Telescopes, Viewers, Magnifiers, many optical instruments. Tells all about lenses and prisms. TERRIFIC!

Stock No. 9050-P
50c Postpaid

OPAQUE PROJECTOR

WAR SURPLUS

Made by Beseler for the Navy—Model OA. New complete with 300-watt, 115-volt bulb, projection lens and copy holders. About a $40.00 value. Use 8 to 15 feet from screen to get 2½ and 8 feet square pictures. Copy can be held front of projector and projector is furnished with a copy carrier for pictures you paste on 5 x 8 inch file cards and on 2½ x 3½" cards. Children love these. They can project their art work, comic books, school pictures, snapshots, colored pictures in full color, etc.

Stock No. 85,048-P .... **$20.00 f.o.b. Barrington, N. J.**
(Shipping weight 14 lbs.)

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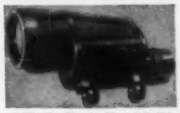
50 POWER MICROSCOPE and 10 POWER TELESCOPE

Useful Telescope and Microscope combined in one amazing, precision instrument. Imported! No larger than a fountain pen. Telescope is 10 Power. Microscope magnifies 50 Times. Sharp focus at any range. Handy for sports, looking at small objects, just plain snooping.

Order Stock No. 30,059-P
Send Check or M. O. $4.50 Pstpd.
Satisfaction Guaranteed!

Take Telephoto Shots Thru 7x50 MONOCULAR



This is fine quality, American made instrument—war surplus! Actually ½ of U. S. Govt. 7 x 50 Binocular. Used for general observation both day and night and to take fascinating telephoto shots with your camera. Brand new, $95 value. Due to Japanese competition we close these out at a bargain price. Directions and mounting hints included.

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Easy to follow—accurate—8½ x 11 page size—many illustrations. Do-it-yourself—Save! and have Fun!

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Homebuilt Telescopes	9006-P	40c
Method to Clean Precision Optics	9024-P	15c
Homebuilt Riflescopes	9018-P	40c
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How to Condense and Project Light with Lenses	9044-P	75c
Reticles and Their Uses	9039-P	45c
ULTRA CLOSE-UP Photography	9042-P	60c
Infra-red Light and Its Uses	9040-P	75c
Homemade Stereo-Adapters	9032-P	30c
Homemade Stereo-Viewers	9034-P	30c
Photo Micrography with Pen Microscope	9029-P	10c
Dummy Cameras	9035-P	20c
Collimating Systems	9047-P	35c
"Building a Condenser Enlarger"	9038-P	40c

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Stock No. 5-P—45 lenses ..... **$ 5.00 Postpaid**
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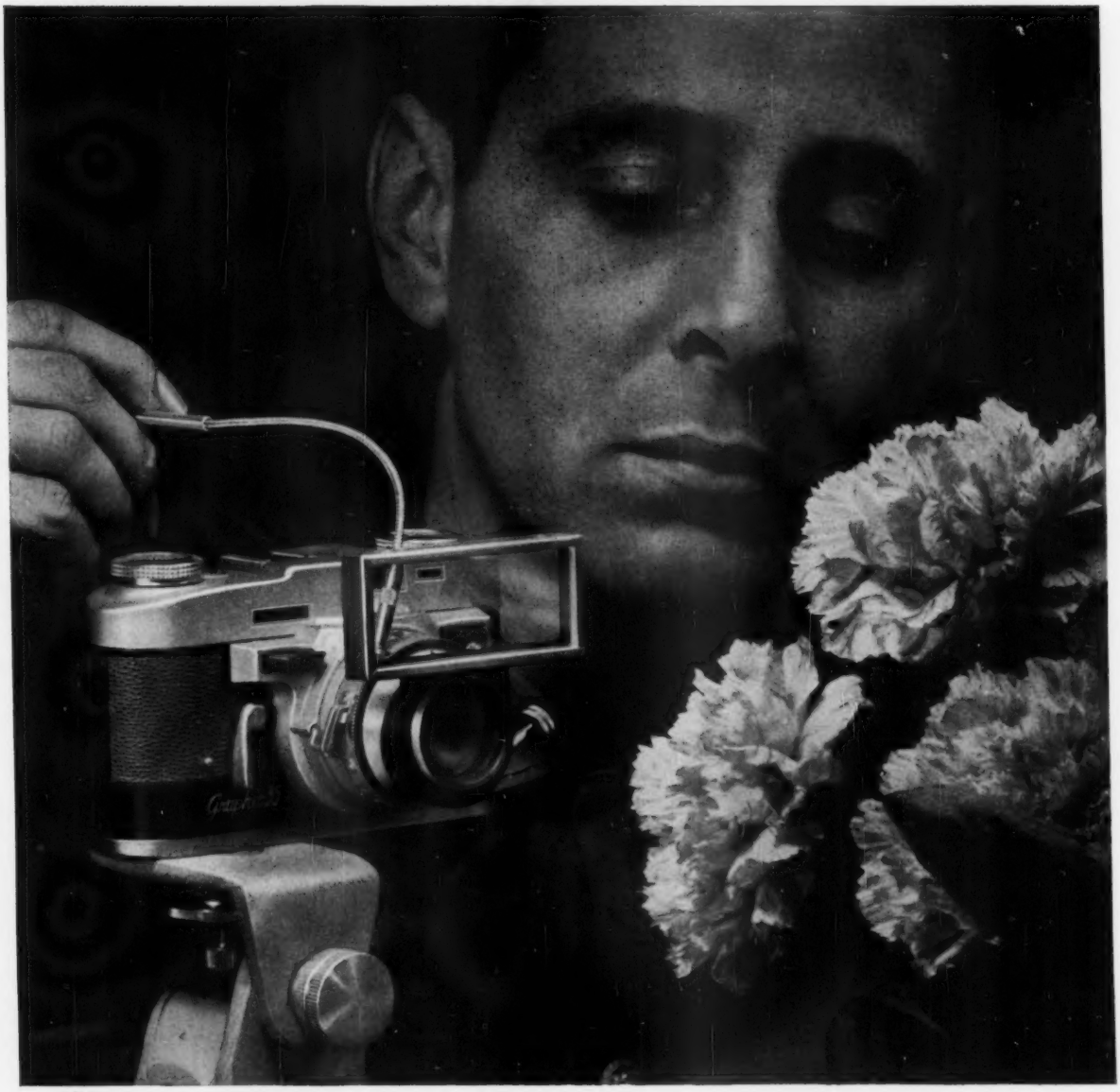

Graphic® 35 WITH EXCLUSIVE PUSH-BUTTON FOCUSING and Spectramatic Flash Settings

Easy-to-use Push-Button Focusing is the fastest focusing method ever developed. Your forefingers rest comfortably on the convenient push buttons for quick, easy, needle-sharp coupled rangefinder focusing. Then, without changing the *natural grip*, you squeeze the shutter release.

By using a Proximeter I and II you can take photos as close as 9 inches and still enjoy the advantage of Push-Button Focusing. The Proximeters are close-up lens attachments that automatically correct the split-image rangefinder for focusing and parallax.

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Prices include federal tax where applicable and are subject to change without notice.
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Graphic 35 (f/3.5 lens)	$77.50
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